TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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NETTIE BLACK.

AN AMERICAN WOMAN WHO WRITES PLAYS

MARTHA MORTON.

Very nearly at the head of the list of modern women playwrights stands the name of Martha Morton, whose clever sketches of character have made many pleasant hours during the past few years for American theatregoers, and whose promise for the future is brighter even than her unbroken past career of successes. A representative of THE MIRROR found Miss Morton in her cheery study in New York, where she chatted entertainingly about her work and her methods.

"I am toiling," said she, "literally night and day, for a playwright's lot is one of unceasing mental labor. A new play for Sol Smith Russell is my present care, and it must be ready in September. Of course, it is to be distinctively American, Mr. Russell's prejudice in favor of thoroughly American works being well known, and having my hearty approval. But my new piece will be very different from anything he has done as yet, and so is something of an experiment for both of us. Although the plan is already well marked out, no name has been determined up to date. There is plenty of time for the selection of a title between now and September. This is a point not to be hastily considered, for there is much in a name, and I firmly believe that some measure of the success that has attended my previous playwriting has been due to a selection of titles that the people easily take hold upon and like to remember.

"Another task now before me is the completion of a new comedy for William H. Crane, written to order, and to be called The Fortune Hunter. I may not now disclose its story, but there can be no injustice in stating that it will be something entirely new to Mr. Crane's already varied repertoire, and is to be a reflex of metropolitan life with a typical New York business man for a central figure. In my desk there now reposes a recently completed strong domestic drama, not yet placed and still unnamed, which should prove successful, I believe, if it falls into the right hands. So, you see, I am far from idle in these torrid days.

"T. D. Frawley has obtained, for use by his Pacific Coast stock company, three of my plays, His Wife's Father, Brother John and The Californian—the last named being Jeoffrey Middleton rechristened for its appearance upon the Western slope. His Wife's Father is also to be produced in Swedish at the big theatre in Stockholm. John Hare wanted this piece for England, but Fred Terry applied just before him, and Mr. Hare has, therefore, taken Brother John, intending to produce it in London next season. Mr. Crane will continue in his repertoire the several plays of my writing which he has heretofore produced, and it pleases me to think that he still regards them as worthy vehicles for the display of his many talents.

"As to my work, I do not believe that many of my fellow play-builders are more persistently industrious than I. Rising at an early hour each day, I stroll over to Central Park, which is but a little way from my workshop, and spend an hour or two in walking about its shady paths and leafy bowers, drinking in the pure air that is such a blessing in the heart of this great metropolis of steam and smoke. Then I am ready for the pen. The morning hours fly all too quickly while I write in my study, and a rest at noon is as welcome as it is needful. Another stroll in the afternoon and another spell of work in the evening follow and, sometimes, if I become deeply interested in the task, I write on far into the night. Of late, with the pieces already mentioned in view, it has been necessary that I should push my pen nowadays a bit harder than usual, and so the late hours frequently find me at the study desk toiling away as if life depended upon it, for it is very hard to tear one's self from a task that is so pleasant as the work of playmaking.

"When Summer, real Summer, comes I shall repair to the Adirondack mountain country, and open up a tiny workshop in a cosey little cabin under the shade of the primitive woods, where labors of my sort should be easily met in the cool breezes and restful peace of the forest. There I hope to finish the plays for Mr. Russell and Mr. Crane. Next year I look forward to a true rest, promising myself a trip to Europe and a few quiet months in Germany. How did I fall to playwriting? A love for the art of the stage was, in great measure, hereditary and when I was at school the little plays of the scholars were often of my contriving. It seemed a natural drift, and my first play written for public presentation was encouragingly successful.

"This piece was called Heléne, and was brought out in New York about seven years ago by Minnie Seligman. Since then it has served several stars, among whom are Clara Morris and Cora Tanner, and it is now being given by some kind players out on the Pacific coast. I almost could wish that they would consent to shelve it, for it does not now seem to me so great an achievement as once it appeared. But so long as the public approve it, I should be satisfied, for, after all, the esteem and approval of the playgoers is the thing that we seek to gain.

"During the six or seven years that have elapsed between the production of Heléne and the present time, I have put forth an average of one play a year, and have yet to meet with a failure. But pray do not fancy that I am become overly confident because I happen to be looked upon as a successful playwright. I regard the whole matter as a case of luck, and am only heartily grateful that fortune has been so constantly kind to me. As there are currents of air and water, so there seem to be currents of good luck and sore adversity, quite as plainly distinguishable, and the secret of success appears to be but the happy chance of falling into the current of good fortune, and exercising one's own talents only to keep in the winning tide. Many there are who never catch the current, and the shipwrecks that strew the rugged shores of chance number the skeletons of many worthy craft, gone to pieces through no pilot's fault, but by the strange, irresponsible bent of the river of fortune. I am happy, as I should be, to feel that luck is with me, and I could almost be happy in my work even were it otherwise.

"Character drawing is the especial province that I find most congenial, and every personage in my plays is the embodiment of some type known to me in real life. As for my situations, they are all original, only one of the plays which have borne my name being an adaptation and that was most liberally adapted. A close and faithful study of the art of stagecraft enables me to direct the rehearsal of each of my plays and, I believe, to devise business that is fresher and more lifelike than the conventional arrangements of professional stage managers, whose long acquaintance with theatrical machinery often tends, in my mind, to suggest business and tableaux as unnatural as they are stereotyped.

"Outside of playwriting, I have done practically no literary work, and it is my belief that the making of books and the making of plays are widely differing fields of art. That which reads well enough upon the printed page—even prose which passes for most excellent dialogue—frequently proves utterly unavailable for the usage of the theatre, and the playwright's chiefest care must be to put into the mouths of the performers words that, when spoken, shall sound like the unpremeditated utterance of real folk in the circumstances of actual life. When this much is religiously done, and combined with a reverent consideration of the recognized laws and rubrics of stagecraft, it remains only for the inherent merit of the material at hand to assert itself, and to live upon its own worth.

"Every moment that is mine to give is spent now upon my work, and I am compelled to have an assistant to care for my correspondence, as well as the minor details of business negotiations. For gentle art, in these rushing days, goes hand in hand with roughshod commercial interest, and one may barely live without the other."

NETTIE BLACK.

Nettie Black, the handsome young comedienne, a picture of whom is found upon the first page of this week's MIRROR, has made a pronounced success this season in the title part of Fantasma. Her career upon the stage, while comparatively brief, has been associated with the leading managers and organizations of the country, commencing under the management of Augustin Daly, in whose famous company she played minor roles for some time.

The atmosphere of refinement and the incentives to study that characterize Daly's company found a ready pupil in Nettie Black, who profited by their helpful influence in many particulars essential to stage art. Leaving the Daly standard, she sought a hearing for her splendid voice in the Casino forces, then directed by Rudolph Aronson, winning flattering success in this new departure. Farce-comedy next claimed her services, and she appeared with marked approval in many favorite pieces, among them being A Trip to Chinatown and Bessie Bonehill's Playmates.

Beauty and grace are strong elements of the successful actress, and these attributes are possessed in a marked degree by Miss Black. In addition to her beauty and shapeliness she is endowed with rare dramatic talent and an excellent soprano voice. These qualities, backed up by her ambitious study, have served to place her in the front rank of latter-day comediennes, and it is pleasing to say that her success is mainly due to her individual efforts.

In addition to playing a round of characters in burlesque and comic opera, Miss Black has a clever specialty which well merits the popular favor it receives. She has scored a success as a quakeress, singing simple pathetic songs, and suddenly changing to a burlesque attire, giving melodies of quite an opposite character.

SUMMER OPERA AT ATLANTIC CITY.

Joseph Tressi, director of the Young and Fralinger Opera company, has completed arrangements for the Summer season at the Academy of Music, Atlantic City, commencing June 29. The principals engaged are Alice Johnson, Clara Lavine, Marion Chester, Edith Newton, Joseph Smith, Charles Hawley, William Blaisdell, Frank Wooley, Fred Dixon, and Guy Latta. A chorus of thirty-five will be made up of choristers from The Bostonians, Frank Daniels, and Francis Wilson companies, and a ladies' orchestra will be a feature. The company will open in The Black Hussar, followed by The Beggar Student, Robin Hood, Queen's Lace Handkerchief, Maritana, Martha, Faust, and The Bohemian Girl. It is probable that Bluebeard will also be produced.

A THEATRE YEAR BOOK.

"A Year of Opera at the Castle Square Theatre," is the title of a tasteful book, bound in pale blue, published by Charles Elwell French, Boston, and sent us by William Wolff. The pretty volume chronicles the Castle Square season from May 6, 1895 to May 6, 1896, and contains portraits and sketches of the principal singers at the theatre, along with a record of the casts and brief outlines of the various operas produced. There are handsome pictures of Manager Arthur G. Clark, William Wolff, Max Hirschfeld, J. J. Jaxon, Elmer C. Rice, Thomas H. Persse, J. K. Murray, Arthur Wooley, Charles O. Bassett, W. H. Clarke, Clara Lane, Edith Mason, Fatmah Diard, Nina Bertini Humphrys, Hattie Belle Ladd, Rose Leighton, Anne Fording, and the members of the business staff.

HENRY IRVING'S FAREWELL PRESENTS.

Before sailing on the *Teutonic* last Wednesday, Sir Henry Irving distributed a few gifts among the business staff of Abbey's theatre who had directed his last American tour. To Horace McVicker he presented a turquoise scarf pin; to John Warner, a combination barometer, thermometer and compass; to M. B. Rice, a gold-mounted cigar-case.

THE BOSTONIANS BUY A NEW OPERA.

The Bostonians have bought the rights to a new American opera called Captain Kidd, Coin Collector. The libretto is by Bert Leston Taylor, the music by Walter H. Lewis of Manchester. The opera was originally produced last April by amateurs at a benefit of the Manchester, N. H., Press Club.

AFTER DARK IS STILL IN THE COURTS.

The Daly-Brady suit threatens to outlive both plaintiff and defendant. It is already the most famous theatrical lawsuit in the history of the American stage. It is the first theatrical lawsuit to go to the United States Supreme Court. On both sides it has been fought with a doggedness and grit worthy of a loftier issue. Long since has the material gain of a favorable decision ceased to animate the contestants. The case is being fought on its merits. Each point has been analyzed with the most minute legal regard. Mr. Brady and Mr. Daly are apparently quite dispassionate in this fight for supremacy. Just how much personal gratification will accrue to the victor it will be impossible to estimate.

Here are the facts in the case as succinctly expounded by David Gerber, of Dittenhoefer and Gerber, attorneys for William A. Brady:

"Dion Boucicault wrote a melodrama called After Dark. Augustin Daly wrote a melodrama called Under the Gaslight. In both plays there is a sensational scene where a man bound to a railroad track is saved from being run over by a train of cars. Mr. Daly claims to have originated this scene.

"As far back as twenty years ago, when After Dark was being played at Niblo's, Mr. Daly secured an injunction restraining Messrs. Jarrett and Palmer from presenting this scene of the railroad rescue. An injunction was granted by Judge Blatchford.

"In 1889 Mr. Brady secured from Dion Boucicault the rights to After Dark and gave the play an elaborate revival. Mr. Daly again sued for an injunction to restrain the presentation of the railroad scene. The case came up before Judge Wallace. As Mr. Brady's counsel, Judge Dittenhoefer and myself raised a new point in connection with the case. Mr. Daly's claim was that the railroad effect in Under the Gaslight had been duly copyrighted prior to the production of After Dark. We proved that there was a discrepancy between the copyrighted title of Mr. Daly and the title as it appeared on all the printed play books. On the copyright it was termed: "Under the Gaslight, a Romantic Panorama of New York City Life." In all the printed copies its title read: "Under the Gaslight, a Drama of Love and Life in These Times." Our point was, of course, merely technical, but Judge Wallace sustained it, and in a subsequent appeal Judge Cox also sustained it.

"Mr. Daly's counsel next appealed the case to the Circuit Court, where Judges Lacomb and Shipman overthrew this technical point and rendered a verdict favorable to Mr. Daly. Railroad scenes, as we proved, antedated both After Dark and Under the Gaslight. Numerous older plays, we proved, had shown scenic representations of a train of cars on the stage. And the rescue, too, was old. Clearly, then, the right to introduce such in a play was free to any dramatist who saw fit to use it. But no older play, according to the judicial decision, had made quite the same use of the scene as Mr. Daly had done in Under the Gaslight. The single incident of one man running upon the stage and saving the life of another was, so they decided, original with Mr. Daly. And while any dramatist had the right to show a mimic train of cars upon the stage and the mimic representation of a rescue, none but Mr. Daly had the right to this sole manner of portraying it. It was original with him—just this one little incident of a person pulling another person off the track.

"Mr. Brady has continued to play After Dark, but has frequently varied the method of the rescue. He has shown a man staggering in delirium against a switch so as to turn the train to another track. He has accomplished the rescue of the man by signal lights. Meanwhile the case has been in the courts. Our point is that this one bit of 'stage business,' invented by Mr. Daly, does not properly come within the limits of a copyright.

"Last week the case came before the United States Supreme Court—the first theatrical case, so I am informed, to reach that pinnacle of notoriety. It was referred back to the Circuit Court of Appeals because, as the case happens to stand on the records, it appeared to come simply from the Court of Appeals. As a matter of fact it has passed the Circuit Court, so the papers will be revised and it will come before the Supreme Court again as quickly as possible. I don't much contemplate a final decision, however, before next October. Yes, sir, it's a legal duel to the death. In justice to Mr. Daly's counsel I will say that both sides desire that the case may be settled strictly on its merits."

THE LAMBS' PUBLIC GAMBOL.

The Lambs' Club gambol at the Broadway Theatre last Thursday was, as usual, hilariously successful. The fun was all evolved from the caricaturing of theatrical people and things.

There was a travesty of The Heart of Maryland, written for the occasion by Augustus Thomas, in which De Wolf Hopper was ludicrously funny as a second Mrs. Leslie Carter. Another travesty was of The Notorious Mrs. Ebbsmith called The Notorious Adventures of the Second Mrs. Brownsmith, written by Glen McDonough. In the title role John E. Kellard astonished even his fellow-players by his skill for simulating feminine mannerisms. Leo Dietrichstein was an old duke "with nothing but gout and epigrams."

Shepherd Clay M. Green then made a little address on behalf of the Lambs and was succeeded by Walter Jones in an illuminated skirt dance *a la Loie*.

Another travesty followed. It was a maltreatment of The Squire of Dames by Edward Paulton, in which William Gillette burlesqued John Drew so graphically that the audience roared with laughter. Others in the cast were Walter Craven, Edward J. Morgan, Joseph Wheelock, Jr., and Mr. Paulton.

An amusing sketch, entitled The Songs They Shouldn't Sing, in which De Wolf Hopper, Walter Jones, and Richie Ling appeared, illustrated the inopportune humor of interpolated songs.

A second skit by Mr. Paulton was the concluding feature of the programme. It was very much like the old Pantomime Rehearsal which Rosina Vokes and Felix Morris used to play. It was acted by Wilton Lackaye, Henry E. Dixey, A. S. Lipman, Charles Klein, Joseph Humphries, Joseph Grismer, E. D. Tyler, Myron Calice, and J. G. Saville. Fritz Williams gave a life-like imitation of Chevalier, and the singing of "Only One Club in the World for Me" by two score of Lambs brought the show to a close.

TO HONOR CHAUNCEY OLCOTT.

Chauncey Olcott, who is at the Grand Opera House this week, will not be seen here again till 1897. On Friday evening he will make his six hundredth appearance in Mavourneen. In honor of the event the officers of the Irish societies of the city, numbering between three and four hundred, have organized a big theatre party and will attend the performance in a body.

W. S. Bates, mgr. Stratton's Big Comedy Co.

GOSSIP OF THE TOWN.

Lizzie Macnichol in the second season of Rob Roy has repeated the success she made in the part of Flora Macdonald during the first year of the popular opera. Miss Macnichol, whose sweet contralto voice has charmed so many hearers, comes of an old Scotch family, and was born in Washington, D. C. Her professional debut was made with the American Opera company in Philadelphia, in 1888, as Lazarillo in Maritana, after serving in the choir of Dr. Chapin's old church in this city. In 1890 she joined the Emma Juch Opera company, and later the Hinrich's Opera company, from which a serious illness compelled her retirement. The engagement in Rob Roy was her first experience in light opera, but it is not likely to be her last. Miss Macnichol is a clever actress as well as an accomplished singer and, best of all, is extremely popular among her co-workers on the stage.

Roscoe L. Whitman, a member of the staff of the Albany *Argus*, who adapted The Escape From Libby, and wrote A Political Row and A Day Off, has dramatized E. P. Roe's last novel, "Miss Lou." The story is a Southern war tale, and will be tried next season.

Clint G. Ford, manager of Ford's stock company, has secured a new play by James M. Martin, author of Dixie's Land and The Harvest Moon, entitled Greater New York, which he will produce with new and special scenery, and a strong cast. Time is being booked in the large cities.

George Buckler, formerly stage manager for Thomas W. Keene and Robert Downing, has leased the Grand Opera House, Washington, D. C., for a Summer stock season of ten weeks, commencing June 1, intending to introduce high class vaudeville as well as the drama.

Lawrence Earl Atkinson has joined Victor's Summer stock company, opening at Armstrong's Park Theatre, Indianapolis, June 1, for fifteen weeks.

Louis Martinetti of A Baggage Check, who has just closed a season of forty weeks, has been re-engaged by Charles E. Blaney for two more years at increased salary. He will be featured and have a prominent part in Blaney's new play, A Rich Pauper.

Lottie Williams, who made a hit as Kitty Spencer in An Officer of the Second, which closed at the Chicago Grand Opera House May 23, will accept engagements for the Summer and regular season.

Albert Gran has been engaged by Daniel Frohman for the Lyceum Theatre stock company for next season.

Maude Sheridan, of Carter's Tornado company, arrived in town last week.

The revival of Evangeline at Manhattan Beach will be made on June 13 under the direction of E. E. Rice.

While bicycling last Wednesday along the West Drive of Central Park, Lillian Russell collided with another cycler and both were thrown to the ground. Miss Russell suffered acutely from a lame ankle all last week.

Through an inadvertence it was stated last week that Burt G. Clark had been engaged by Augustus Thomas for the forthcoming revival of In Mizzoura. Negotiations are still pending in the matter.

Madame Marie Tavary will soon sing at Covent Garden, London.

A statue to Ole Bull is to be unveiled this month in Minneapolis.

Plunkett Greene will depart for England on June 3, to sing at the Bristol, Sheffield, and Bach festivals. Next season he will tour the continent under direction of Herman Wolff.

The performance of Herrmann the Great, given at Palmer's Theatre, May 18th, in aid of the *Herald's* ice fund, netted $1,406.50.

The remains of Belle Inman, wife of George Berry, were taken from the vault at Rose Hill Cemetery, Chicago, May 21, for burial. Many professionals attended the service at the chapel of the cemetery.

Herbert Fortier, having closed season with James O'Neill, is at liberty for light comedy parts for next season.

A benefit for the Kreglo Family was given in Willard's Hall, Washington, May 15. Mrs. Clarendon Smith (Helen Nowat) and others volunteered.

Alice Hosmer has been re-engaged for the De Wolf Hopper company for the coming season. She has made a pronounced success as Princess Marghanza in El Capitan.

Henry Burkhardt is playing over the Keith Circuit with Little Tuesday in Joseph Arthur's new sketch, which made a hit in Boston.

Lillian Elma is engaged as leading soprano at the Madison Avenue Presbyterian Church, and will sing at private entertainments or concerts.

The Courtleigh stock company opened season at Bay City, Mich., last night in My Partner. Among the other plays to be presented are Moths, A Dangerous Game (by Sardou), The Governor, Caste, Our Regiment, Nita's First, and Our Boys. The company includes Olive White, Una Abell, Genevieve Reynolds, Helen Cross, Winona Brooks, William Courtleigh, W. H. Crompton, Hudson Liston, Frank Kendrick, Robert McWade, Errall Dunbar, William Nelson and Frank Beamish.

Edwin Wayne will hereafter be known as Edwin Wayne Emery.

Yvette Violette sailed on the *St. Paul* last Wednesday for her European home.

Belle Archer has a curious little pet in a mikoleon, or monkey lion, which she brought home from Central America. It is believed to be the only one of its species in this country.

The Electric Quartette, Howard Powers, Ed A. Kerr, Charles Udell, and George W. Kerr, will ride in costume in the *Evening Telegram's* cycle parade, June 6.

THE SUPERIORITY OF THE UNDERLING.

As the microscopic ant is reputed, on credible authority, to regard himself in the light of a moral and intellectual equal of the corrugated rhinoceros or the lithesome hippopotamus, so the stage underling looks upon his own paltry estate as one far above that of the star, soubrette or comic man. This order of things is obviated in a great degree by thoughtful managers of metropolitan theatres, but, once away from the cities, the heart-rending difference is woefully observable in the turgid towns of the provinces. Breathes there an actor with soul so dead that he has never quailed and turned pallid before the withering scorn, the flagrant contempt of the country scene shifter and his rustic colleagues? The mighty self-conceit of foreign hereditary aristocrats, the awful independence of the college athlete, the sublime insolence of the sporting reporter, all these wilt into unutterable modesty when set beside the peerless supremacy of the provincial stage hand.

The traditional ordeal of a metropolitan appearance when the only things to be faced are a houseful of sympathetic, mortal men and women, and the dazzling radiance of a 16-candle power lime-light, is as nothing compared to a rural performance where one's worried glance sees naught but that absurd knot of impecunious stage hands, gathered in the protecting shade of a seedy "tormentor," regarding each movement and every line with hopeless disdain.

Much has been said to the disparagement of the country super, but his error, if any, is generally on the side of awe and diffidence, whereas the rural stage hand, whose sole emolument is a free admission, exhibits an insolent superiority to everybody, not excepting the stage manager, which might well shatter the propriety of the sturdiest saint. And what authority there may be for this insufferable impertinence does not appear. Surely no one can work a set of special scenery into a tangle so inextricable as can this country lordling; no one can make a noise so vast as he in shifting a flat, or laying a carpet; none else may ever hope to be so obdurate when an order is shouted up to the fly-gallery; and no one on earth could ring down the curtain at the wrong time with such appalling regularity. What bliss it is for him to lay the carpet so that the leading man may trip on his best entrance; what delight he has in placing the set rock in such wise that it may slip when the leading lady reclines upon it; what a world of glee he finds in bringing down the curtain before the low comedian, who has gone to the footlights for a laugh, may return to a place in the tableau.

An incident that beautifully illustrates the luminous insanity of the stage hand comes forcefully to mind. A few years ago a new play was presented for the first time in a small city not a hundred miles from New York. A young woman whose chic and abandon have since won for her wide popularity and big money in music halls here and abroad was the soubrette of the company. Just before the close of the first act she approached the inevitable assemblage of scoffing stage hands profaning the shadow of the call-board, and politely stating that she had just lost a diamond stick pin, which she highly prized, requested that the jewel should be looked for when the scene was changed. The mighty stage hands ignored her completely, and she turned away with tearful eyes.

"Thinks I've got nuthin' to do but look for 'er paste diamonds, eh?" observed the gasman. "I'd bet she aint lost none, any how!"

"Dese wimmens makes me tired," assented the carpenter. "Dey tink wese er lot er stiffs wot'll chase oursel's aroun' here fer a bit er glass!"

These trenchant remarks were echoed by each member of the little clot of humanity hugging the edge of the stage. A newspaper man who was behind the scenery by grace of the management, overheard the conversation, and when next the curtain fell, he instituted a successful search for the missing jewel, while the superior discernment of the stagehands expended itself in classic "guys." The pin proved to be an extremely pretty horseshoe device, and when it was returned to its owner, she said:

"It is worth quite two hundred dollars, and I would gladly have given one of those absurd stage hands a ten dollar bill as a reward for finding it, but they know too much. How often a supreme intelligence places one in one's own light!" She was careful that several of the potentates in shirt-sleeves should hear her words, and the sensation was pronounced.

Civility lavished upon the stage hand is seldom repaid, and while the same state of affairs is to be observed in many walks of life, it is not possible that any other class of inferiors are such insufferable cads as the gentlemen in point. Nevertheless be it remarked that the man who blows the organ scoffs at the player; the eight-dollar dry goods clerk sneers at the man who pays his wage; the studious hod carrier gibes at the contractor who employs him; the bright scholar laughs at his tutor; the stenographer turns up his nose at the orator whose speech he takes; the bad musician wonders upon the stupidity of the composer whose work he murders, and so on and on through all the long list of mortal weaknesses the man is never a hero to his valet.

Some day when they have done with weightier matters now commanding attention, it might be a noble work for the comfort of the touring contingent, if the Actors' Society of America were to undertake a reformation of the provincial theatre flunkey by issuing to managers an open letter urging upon them the propriety of informing their employes that it is not the rural stage hand who earns the actor's bread, but the actor who makes the stagehand a possibility.

THE CALLBOY.

A LIVELY LUNATIC.

A young Englishman named Rothschild was committed to the insane ward of Bellevue Hospital, May 18. He claimed relationship with the great European family of Rothschild, and said that he could imitate Irving so cleverly that Irving regularly paid him to keep off the London stage. Queen Victoria was a friend of his, he stated, and he had recently made a hit in the leading part in Cheer Boys, Cheer, at Drury Lane. Later Rothschild, whose real name is said to be Percy Smith, was removed to the Ellis Island Hospital, whence he escaped at night, and swam to a schooner near shore. A watchman gave chase in a boat, and the insane youth was recaptured.

LILLIAN RUSSELL'S NEW OPERA.

Lillian Russell will next season be seen in a new comic opera called An American Beauty. The scenes are laid in New York, Newport, and Monte Carlo. Gustave Kerker is writing the music, and the book will come from Hugh Morton, author of In Gay New York and the Americanized Lady Slavey. Miss Russell's season will open Sept. 14.

A THEATRE BURNED.

The Amsterdam, N. Y., Opera House was burned on May 21. The loss is covered by insurance.

CARLETON ENGAGES CHORUS FOLK.

In response to a newspaper advertisement, quite a hundred men and women choristers turned up at the Grand Opera House last Tuesday morning to have their voices tried by W. T. Carleton, who sought to select a chorus for his Summer opera season, beginning June 1.

Before commencing the exercises Mr. Carleton announced the repertoire which he intends to produce, and stated that any one not up in all the operas named was wasting valuable time in remaining, and everyone remained.

First the ladies were given a hearing—girls tall, short, stout, slim, pretty, plain, blonde, brunette, auburn, and even chestnut, advanced one by one to the piano and strove, with varying degrees of success, to sing scales or octaves. Most of them were nervous, and all but one or two didn't see why it was that their voices never before had been so unruly or uncontrollable. The exceptions went through the ordeal as if it were an old, old story, and sailed away with an air that was eloquent of independence and satisfaction. One said, in an aside, that she lived in Long Island City, and unless the emoluments were to be large she would positively decline an offer, but she left her address with the polite stage manager. Then Mr. Carleton stated that postal cards would be mailed in a day or so informing everyone of her fate, and the ladies withdrew.

The men huddled about the piano and the operatic manager addressed them more candidly. "The season will run into August, we hope," said he, "but we only guarantee a two weeks' engagement, and the salary will be $10. If this arrangement is unsatisfactory there will be no use in remaining." And again everyone remained. Bassos that volunteered as tenors, and baritones that would sing anything from the air down, tried their luck in turn, and each took a solemn oath that he was up in the whole intended repertoire. After this they, too, went away to await in anxiety the momentous postal card.

Dave Braham, who directs the Grand Opera House orchestra, dropped in to view the close of the affair.

Mr. Carleton will inaugurate the season with a revival of Planquette's Chimes of Normandy. The company will include Rena Atkinson, Marie Bell, Marion Langdon, Tom Ricketts, W. H. Hamilton, Jay C. Taylor, Rupert Carleton, M. C. Smith, and George W. Campbell, a well known tenor in Dr. Storr's church, Brooklyn. The opera will be produced under Mr. Carleton's careful direction, and it is promised that there will be none of the crudities of ensemble and detail so often conspicuous in Summer companies.

NEW COPYRIGHT BILL PASSES THE SENATE.

On Wednesday last news reached this city by private telegram that the new copyright bill for the suppression of play piracy had passed the United States Senate, and later the intelligence was published. The bill was known variously as "House Bill 1675" and "The Cummings Bill." It was drawn up by ex Judge A. J. Dittenhoefer, introduced in the House of Representatives by Amos J. Cummings, and Senator David B. Hill, one of its warmest advocates, had it in charge in the Senate. Senator Hill at once apprised Ex Judge Dittenhoefer of the Senate's action in the following letter.

UNITED STATES SENATE,
WASHINGTON, D. C.,
May 20, 1896.

To the Hon. A. J. Dittenhoefer.

MY DEAR JUDGE.—I called up your copyright bill this afternoon and the same duly passed the Senate. Enclosed find a copy of the bill just as it passed.

Very truly yours, DAVID B. HILL.

The bill as passed is substantially the same as that published in full in a previous number of THE MIRROR. There is every indication that the measure will pass the House.

LA BELLE RUSSE IN GERMAN.

Heinrich Conried, who sailed for Europe last week, took with him a German translation of David Belasco's play, La Belle Russe. He will try to effect a production of the play in Berlin. La Belle Russe was one of Mr. Belasco's earliest successes. It was originally acted at Wallack's.

WRIGHT HUNTINGTON'S SEASON.

"The season just closed," said Wright Huntington to a MIRROR representative, "has been most successful. It was quite an innovation and the public were loath to believe in it at first, but they do now. The marvel to all was how such a company of recognized players could afford to work at popular prices. We covered parts of Connecticut, New York, and Pennsylvania. The chief difficulty was in convincing theatregoers that our performances were any better than the usual cheap repertoire at 10-20-30 cents. It was usually Wednesday before we drew a class that I have never seen in my house at any but regular prices. Our prices were 20-30-50. As a consequence our galleries were invariably small, and let me say, for the benefit of brother actors who may think of following my example, don't make the mistake I made and cater only to the Four Hundred. There are not enough of that class to make repertoire pay. Your middle classes are your theatregoers and they form the bulk of your audiences. Nor will they be satisfied with social problems or artistic effort. They must have something that will stir the blood, and prefer melodrama every time to comedy. The managers are all willing to book again at better terms. I believe that our experience will result in the organizing of other similar companies, and look upon it as the beginning of a gradual return to the stock system. There will be a greater number of repertoire companies on the road next season than ever before, but those that are to succeed will have to give good performances. Of my company and Manager Branch O'Brien I have nothing but praise. They all worked as hard for my success as though the company had been their own.

"What do I think of the actor-manager question so much discussed of late? I consider it as the only correct solution of the present chaotic condition of the profession, and believe that the coming season, with its political excitement, will force many reputable actors into management in order to get a salary commensurate with their ability. I shall continue my experiment next season on a more extended scale, carrying a car load of scenery and a larger company, equally as strong as this season, under direction of a well-known manager."

JOHN PEACHEY.

IRVING ATTENDED THE ELECTRIC SHOW.

Sir Henry Irving, Ellen Terry, and her daughter, Ailsa Craig, sailed last Wednesday on the *Teutonic* for Liverpool.

The day before, Sir Henry, accompanied by Bram Stokes, visited the electric show. He was given a private opportunity to examine the various lighting effects, in which he said that he took a technical interest. He also saw the X-Ray effect by Max Osterberg. He was shown the bones of his hand and forearm, which, however, interested him much less than many of the practical and commercial features of the show. The light effects in the Edison and Moore booths occupied most of his attention. Mr. Irving said:

"A great many new ideas have come to me for new effects in electric lighting which I hope to take advantage of next season. The advancement of science has made it possible to have an entire theatre lighted with tints that harmonize with the stage settings. This is my only attempt at sight seeing since I have been in America this time."

A SALE OF STAGE PORTRAITS.

The large portraits of prominent stage people which have hung in the lobby of the Academy of Music, Baltimore, for many years, were sold there last week at public auction. As customary at theatrical sales, they brought very low prices. One of the best bids secured was $1.25 for a plaster bas-relief of Young, the tragedian. A full-length portrait of Young as Hamlet went for thirty cents, and a bust likeness of him for fifty cents. One hundred and seven engravings of famous actors in Shakespearean parts were put on sale, but as there was dispute as to their ownership they will be sold later. A large number of photographs of contemporaneous actors with their autographs were sold at prices ranging from twenty-five to fifty cents.

PROFESSIONAL DOINGS.

Charles B. Brooks will manage the tour of Paul Cazeneuve, the young romantic actor, formerly of Salvini's company, who will star next season in The Three Guardsmen. His season will open at the Lincoln Park Theatre, Chicago, early in August.

J. D. Hoffman will next season play the star part in Gus Heege's Genuine Gentleman. The play will go out again under Jacob Litt's management.

Madeline Shirley, an English burlesque artist, is in New York.

Theodore Babcock will, it is said, star next season in a new romantic play, Duc de Orleans, by the authors of Lost—24 Hours.

Rehearsals for Lost, Strayed or Stolen began last week.

When The Lady Slavey company goes on tour next season the company will be under the management of Harry A. Lee, a descendant of Light Horse Harry, of Revolutionary fame and a relative of the new United States Consul-General to Havana.

The Sages, hypnotists, will close at Atlantic City on June 20. Mr. and Mrs. Sage will go to India for a few months, beginning their next season late in September, again under management of Thomas F. Atkin.

Jules Cluzetti has been engaged for Tony Farrell's company next season.

An elaborate revival will soon be given at Morosco's Grand Opera House, San Francisco, of Frank E. Aiken's Against the Stream, played by him in the principal cities in 1886-1887.

Fitz and Webster in A Breezy Time closed their fifth season of forty-one weeks at South Chicago, May 10.

Katherine MacNeill, the popular operatic contralto, has returned to the city after a successful tour. As the Queen in The Bohemian Girl she made a pronounced hit in St. Louis, where the papers unanimously praised her work.

J. Howard Benton, late of the Minnie Lester company, writes to THE MIRROR alleging that at Troy, N. Y., on May 2, Manager George E. Mitchell, of the company, after collecting $400, his share of the receipts, left the organization with no salaries paid and without the necessary money to reach New York.

Harry Morse made his reappearance in the role of Zeb Hardy in Old Jed Prouty at Keith's Opera House, Providence, R. I., on May 5.

John C. Rice desires it to be known that there is no truth in the statement that he is going with William Hoey in A Parlor Match next season.

Helen Blythe will open her season at Rand's Opera House, Troy, N. Y. Miss Blythe will appear in a new play and will also revive King John.

Edwin H. Low's Exchange of New York and London has issued a neat little pocket guide, filled with information useful to Americans visiting Europe.

Jennie Dickerson was specially engaged by the Tavary Opera company to sing in Faust and The Bohemian Girl at the Grand Opera House. She made a good impression as the Queen of the Gypsies in the latter opera and as Siebel in Gounod's work.

Clifford Leigh has been engaged for the Summer for the Hawkins stock company, which will play in Halifax and other Canadian towns.

Laura Almosnino closed an engagement of sixteen weeks at the Avenue Theatre, Pittsburg, May 16, having scored repeated successes in legitimate plays, and winning high praise from the press. She has joined her husband, W. A. Whitecar, in Chicago, where he appears in The Great Diamond Robbery.

Walter Damrosch has a new arrangement with his orchestra for next season which contemplates a sharing of profits and losses.

The Appellate Court of Cook county, Ill., on May 14, sustained the dismissal by a lower court of the Springer Welty case against Yank Newell, of Tompkins' Black Crook.

J. A. Wallerstedt, a young singer, has been engaged for a small part in De Koven and Smith's new opera, The Mandarin. Mr. Wallenstedt is said to possess a remarkable baritone voice.

Joseph Klein Emmet was examined in supplementary proceedings before Justice O'Dwyer, of the City Court, recently, on a judgment for $87.17, obtained by Edward R. Schneider. Emmet, in reply to questions, testified that he was in the employ of John J. Sullivan, manager of the J. K. Emmet company; that the play of Fritz in Love was not his property; that he had sold his father's plays for $200; that he had claims against Locke and Davis aggregating $15,000, and that he had no employment for the Summer. Justice O'Dwyer said he would appoint a receiver.

Frank M. Watson has assumed the management of the Opera House at Pocatello, Idaho.

The Rhode Opera House at Kenoska, Wis., was opened on May 19 by Clay Clement and company in The New Dominion. The new theatre has a large stage, beautiful new scenery, and altogether is one of the prettiest and best equipped playhouses in the Northwest.

Jerome Anthony is giving Shakespearean and other readings in and around New York, and will continue to do so during the Summer.

James M. Brophy, who earlier in the season had been seen to advantage in the leading role of The Cotton King, has just completed a four weeks' engagement through New England as Captain Harry Ford in The New South. The press has awarded Mr. Brophy very high praise for his personation of the gallant captain. He will spend the Summer at his home in San Francisco.

John J. Jermon is a frequent visitor to this city looking after next season's bookings for the Lyceum Theatre, Philadelphia.

George W. Wadleigh, formerly business manager for Edward E. Rice's 1492 company, will take charge of the Circus Carnival at Manhattan Beach on June 1.

George M. Johnson, a Western manager and theatrical agent, recently with Walker Whiteside, attempted to commit suicide in Chicago on May 16. Being threatened with blindness, his mind frequently failed him.

Lillian Burkhart took Sadie Martinot's place upon the latter's retirement from Aubrey Boucicault's company, at the Philadelphia Park Theatre, and made a pronounced success.

The Iola Pomeroy company closed a disastrous tour recently. Its manager, William De Shetley, is reported to be very much back in salaries.

Secretary Briscoe of the Civil Service Commission has ordered that applicants shall imprint their thumb marks upon their examination papers to obviate the present proxy nuisances. He acknowledges that the idea came from Pudd'nhead Wilson.

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IN OTHER CITIES.

DETROIT.

The Gay Parisians made it lively for us last week at the Detroit Opera House, where they played from Thursday evening (14) to Saturday. So much has been said about this clever breezy comedy that we were eager to be introduced to it and quite prepared to enjoy its bright fun. It did a fairly good business, considering that it is about, if not, the last attraction in regular line to be offered at the Opera House, and of course the attendance always grows less toward the close of the season. The co. playing The Gay Parisians is an exceptionally strong one, and too much praise could scarcely be given to W. J. Ferguson in the part of the builder and to Amy Busby in her allotted role, while others in the co. are equally successful in giving excellent interpretations of the different characters assigned them. The theme of the play is decidedly "Frenchy" in tone, and we will also have to admit that its construction shows the master work of the French in this direction. The building up of the numerous and ridiculous complications in which the characters become involved upon the escapade of Madame Paillard is most ingeniously done, and the manner in which the tangles and knots are finally untwisted and untied reveals the work of the playwright who thoroughly understands his art.

Garry Hough, the well-known veteran actor, who for several years has conducted in Detroit a School of English Language, was tendered a benefit by the members of his school on Monday evening 18 at the Detroit. The piece selected was a comedy, Married Life, which was very satisfactorily and cleverly handled by pupils from Mr. Hough's school, under the direction of John L. Ashton. Seventy members of the National Alliance of Theatrical Stage Employes, No. 14, volunteered their services to Mr. Hough on the occasion, as did also the orchestras of both the Detroit and Whitney opera houses. It was a spontaneous exhibition all around of the esteem in which Mr. Hough is held by all who know him in Detroit, both in and out of theatrical circles. It was a success in every way.

The last brilliant theatrical event of the season comes off this week Thursday evening at the Detroit when the all-around star cast will present The Rivals. The sale of seats has been good and in all probability it will be a packed house.

Whitney's was the last of the popular priced theatres to close, but it fell in line and winded up affairs on Saturday evening (16). This leaves us practically with no theatre open, as the Detroit is offering but an attraction now and again. There will be a local entertainment given at the latter house 25, when Damon and Pythias will be presented under the auspices of the Knights of Pythias of Detroit. KIMBAL.

PROVIDENCE.

Frank Daniels and his excellent opera co. in The Wizard of the Nile closed the regular season at the Providence Opera House 18-20. A more pleasing attraction could not have been secured, and despite the almost unbearable hot weather, the opening performance was attended by a large and demonstrative audience. The combination of beautiful music and real genuine fun, made the performance about as enjoyable as one could wish for. Mr. Daniels played Kibosh, the magician, in his own inimitable way and kept his auditors in a state of perpetual laughter. He was surrounded by an exceptionally competent co., the principal roles being taken by Dorothy Morton, Louise Royce, Greta Risley, Louis Casavant, Leonard Walker, and Walter Allen, all of whom contributed much to the enjoyment of the opera. The members of the chorus deserve special praise for hard and effective work and the opera was prettily costumed and finely staged. At the Wednesday matinee each lady was presented with an ivory-finish placque, a dancing figure of Mr. Daniels in the character of Kibosh. Business large.

Katherine Rober returned to Lothrop's Opera House 18-23 and, supported by her own co., presented Camille and Fanchon to good houses. The same co. will produce Moths 25-27 and Stricken Blind 28-30.

It is quite probable that Manager Boyden at Crescent Park will have a floating theatre the coming Summer. I am told that D. W. Reeves has written a new opera to be produced there under the stage direction of James Gilbert, of Boston.

Harry Montaine, formerly of Nat Goodwin's co., who has been spending a few weeks here, left for New York 18.

Cora Williams left last week for New York to fill Summer engagements.

It was very unfortunate that the season of '95-96 at Keith's Opera House should have closed as it did 16. The Great Northwest was the closing attraction and several members of the co. had not received their salaries in full. Everything went along well until Saturday evening, when several leading members of the co. refused to go on for the last act unless salaries were paid. A satisfactory arrangement could not be made, and after a wait of about half an hour, during which time the orchestra had been playing, Manager Fynes, of the house, stepped before the curtain and explained the situation to the audience, which took kindly to his remarks and left the theatre quietly. It should be distinctly understood that this episode was in no way the fault of the house. It was purely the co.'s affair and Manager Fynes did everything possible to have matters amicably adjusted, but to no avail.

HOWARD C. RIPLEY.

LOUISVILLE.

The only amusement event of the week commencing 18 was the benefit of Colonel Savage, treasurer of the New Buckingham, at that house on the 18. A number of well-known people contributed their services, the use of the house was donated by the Whallens, the services of the orchestra gratuitously offered, and a full house greeted the beneficiary. In response to a most flattering call, he appeared before the footlights and made a characteristic speech. The Colonel is a marked figure in the local theatres and is deservedly popular. He has been connected with the New Buckingham for years.

Dr. Carver repeated his Wild West entertainment at the Fair Grounds 7, attracting a very large audience, the weather being favorable for an open air attraction of the kind.

All the theatres are now closed for the season, and when they reopen there will be a great number of changes. Macauley's will again be managed by John T. Macauley; the Avenue will be under the control of Brady and Starr, the Detroit theatrical firm. Just what change will be made at the Temple is not yet known. As already announced, the Auditorium will be more continuously open than in former seasons.

Manager Camp, of the Grand Opera House, states that he has succeeded in securing an unusually fine list of attractions for his house, and that he is negotiating for others.

There is a rumor that there will be a change of location in the New Buckingham.

Thomas Cooke, who was with Louis James last season, is still visiting his home people here. He is undecided whether he will fill a contemplated Summer engagement offered or not.

News has reached here of the marriage in New York of Lewis Haasse, formerly manager of a Louisville theatre, and he is receiving the hearty congratulations of his friends.

The oratorio Ruth will be sung here 23 by the Louisville Oratorio Society.

CHARLES D. CLARKE.

BUFFALO.

Sale of seats for The Rivals, which will be given by the star cast at Music Hall 25, opened 19 very briskly. There was a long line formed when the sale opened. Some messenger boys had been in line for five days waiting for the sale to begin.

Star Theatre was dark week of 18. The season at this house has closed unless a season of summer opera begins later in the summer.

At the Lyceum Theatre, Charles A Gardner presented Fatherland week of 18, playing to good business all the week. The Lyceum will close its season week of 25 with Alvin Joslyn. Notwithstanding financial depression, this house has done excellent business all the season. The Star too has made money.

Joseph Jefferson will give his lecture on Dramatic Art 25 before the members of the Women's Educational and Industrial Union.

When the remains of the late Colonel John A. Cockerill were brought through Buffalo 19 en route for St. Louis, they were met at the station by Exalted Ruler John H. Cooper, George B. Lynde, Jr., and District Deputy Harry Robe as a delegation from Buffalo Lodge, Benevolent and Protective order of Elks. The Buffalo Elks sent a mound of amaranth and ivy with decorations of roses and the name of the lodge in immortelles across the centre.

The Elks of Buffalo Lodge 23 dedicated their new rooms evening of 20. District Deputy Harry Robe, grand exalted ruler, conducted the exercises. An Elk pin set with twenty diamonds was presented by Lecturing Knight George P. Lynde on behalf of the Lodge to Past Exalted Ruler Meyer.

Manager Harry L. Meech, who has charge of the Buffalo production of The Rivals, has opened negotiations with Mr. Harris of the Garrick Theatre, New York, with a view to scenery for the latest "star cast" of The Rivals for Buffalo. MARIAN DE FOREST.

ST. PAUL.

At the Metropolitan Opera House the Clara Schumann Ladies' Orchestra gave four performances 14-16 Despite the cold rainy weather that prevailed for several days, there were large and appreciative audiences at each performance. They have an extensive repertory of music, changing the programme at every performance. In the selections rendered, their playing has a sympathetic quality that is most enjoyable and effective. The airs of the day are rendered with noticeable spirit and movement. Each member of the orchestra is a soloist and an accomplished musician. The members make a decidedly attractive appearance, neatly gowned in white worn in Grecian style. Mignon Coursen won most hearty applause and encores in her violin solos. Her bowing is exceptionally fine, graceful and easy in touch and movement. Ada Rudolph made a decided hit in her trombone solos. Jessie D. Lewis is a pleasing fluetist. Lizzie Banks and Brownie Greaton are excellent cornetists. Myrtle B. Lewis made a very favorable impression in her violin solos. The orchestra was so warmly received by the patrons of the Metropolitan that Manager Scott has re-engaged the organization for a limited engagement at the Metropolitan Opera House at reduced prices for the Summer season.

Richard Mansfield will play an engagement at the Metropolitan Opera House during the second week in June.

Manager L. N. Scott of the Metropolitan Opera House is an energetic and wide-awake manager ever alert in his efforts to please his patrons by presenting to them the best attractions at the Metropolitan during the season.

The New Mozart Family Theatre, Louis Eagan, manager, opened for the season Sunday night 17. Mr. Eagan has a co. of fourteen people and presented The Midnight Flood 17-23. The theatre has been decorated and fitted up nicely and will seat about seven hundred people. The co. opened to a full house and the play took well with the audience. The principal characters were well sustained by Louis Eagan, Marguerite Montague, Gussie Gardner, Florence Hunt, Sam C. Hunt, Eugene Santley, E. M. Montague, and Claude Soares. Louis Eagan as Teni Westleaf played the part well and won noticeable favor; Marguerite Montague was excellent in the role of Alice Sedley. Gussie Gardner is bright and clever and sang a topical song that made a hit. Sam C. Hunt does good work as Squire Morse. The co. will give ten performances during the week at popular prices.

Mignon Coursen, with the Clara Schumann Ladies' Orchestra, is a graduate of the Conservatory of Music, Chicago, and was awarded both the gold and diamond medal prizes by the Conservatory, which she greatly prizes. GEORGE H. COLGRAVE.

MINNEAPOLIS.

Aside from the appearance of Richard Mansfield for four performances during the week of June 8 the house will be closed until the opening of next season.

Si Plunkard at the Bijou during the latter part of last week received a fair patronage considering the very bad weather. The farmer band in connection with Mr. Lewis' co. attracted a great deal of attention in their parade on the street and was the means of bringing many to the performance.

For this week at the Bijou, following the regular close of the season, a co. of local artists will be seen in a vaudeville entertainment which has a number of very attractive features. For Thursday night a special feature is announced in the initial appearance of Jennie Louise Harris. For next Sunday, 24, matinee and evening, arrangements have been made for two exhibitions by Perry, the hypnotist.

A very attractive programme is being arranged for the Summer months at Lake Harriet. The list of attractions is not yet completed, but the management assures the people of Minneapolis of a season equal to, if not superior to that of last season. Lake Harriet is a very popular place with Minneapolitans in which to spend the warm Summer evenings and it is a source of much gratification to know that as attractive a programme as that of last Summer will be presented during the present Summer. F. C. CAMPBELL.

DENVER.

The amusements offered to the public this week have been sufficiently varied to suit all tastes. Both the Tabor and the Broadway have been given over largely to local attractions. At the Broadway the Denver Wheel Club gave its annual minstrel entertainment 18, under the direction of Emmet Shackleford. A large audience was present, and their excellent programme was well received. The entire entertainment reflects great credit upon Mr. Shackleford, who, in addition to having it in charge, also appeared as one of the star end men.

The Bohemian Club gave a concert at the Tabor 18 under the direction of Senor Carlos Sobrino. The programme was quite classical and really a treat to lovers of good music. One feature of the concert and decidedly a novelty was the singing of the finale of the first act of Loreiei, an unfinished opera by Mendelssohn, in the rendition of which Madame Sobrino sang the soprano role of Lenore most beautifully, while the chorus was excellently sung by the Denver Choral Society, numbering sixty voices. A large and appreciative audience was present.

Ezra Kendall is packing the Orpheum nightly with A Pair of Kids. The 10-20-30 cent proposition is proving most popular. Kendall is really and truly funny and the large audiences have been most extravagant in their applause.

At the Tabor a musical and dramatic entertainment under the direction of Joseph B. Newman was given 19 for the benefit of the fund being raised by the Postal Clerks for the entertainment of the delegates to their National Convention this Summer. A varied entertainment, containing many excellent features, was presented. In the farce, To Oblige Benson, Mr. Newman enacted the role of Trotter Southdown in a manner that provoked roars of laughter.

A novelty in the shape of Alexander Black's Picture Play, Miss Jerry, is at the Tabor 20, 21, while Rhea comes to the Tabor week commencing 25.

Gunning, the boy hypnotist who has been at the Tabor the past week, has attracted considerable attention and the audiences increased nightly. In fact business was so good that Manager McCourt has booked the comb. for a return date one week commencing June 22. One of the experiments performed by Gunning was certainly little less than wonderful. At the conclusion of the performance Wednesday night Gunning hypnotised a young man named Ralph Barr, announcing that he would keep the subject in a hypnotic sleep for three days and nights and would awaken him at the performance Saturday night. This he did. A committee of medical students who watched Barr's condition during the entire three days and nights have made affidavits that the subject was asleep throughout the entire period and at no time had food or water. Gunning announces that upon the occasion of his next visit here he will put a subject under hypnotic influence for one week.

The personnel of the Elitch Garden stock co. has been completed and the co. arrived here 19. Its members include Fred Montague, Harry Glazier, Max von Mitzel, Fredrick Bock, Harry Adams, E. F. Kryer, Jessaline Rogers, Therese Milford, Lettie Allen, Louise Ripley, Fannie Grant, and Helen Harrison. The co. is in charge of J. H Huntley. The gardens will open May 30, and the opening bill will be Lester Wallack's Rosedale, presented by the entire co.

The Supreme Court of this State has denied the application of Assignees McCourt and Edbroook for an order preventing the District Court from carrying out its decree that the New York Mutual Life Insurance company might foreclose its mortgage on the Tabor Opera House. This is the first mortgage, the other being held by Laura D. Smith. Peter McCourt, one of the assignees, who has been manager of the Tabor for a number of years, says there is absolutely no foundation for the published and republished statements that the Tabor Grand must be sold under the hammer. Mr. Tabor has six months to arrange for the redemption of the theatre, and he has positive evidence that not only this property, but all of his interests, can be taken care of by that time. In other words, Mr. Tabor can already see his way out of the woods. It is certainly to be hoped that he will be able to save his fine property. His friends are legion, and as he has ever been a successful worker in the upbuilding of Colorado, and has always been a public benefactor, it is to be hoped that he will not lose his valuable interests in this city.

The opening bill at Manhattan Beach will be My Partner, and not The Private Secretary, as announced last week. The Manhattan co. arrives 22, and upon that date active rehearsals will begin.

F. E. CARSTARPHEN.

KANSAS CITY.

The second week of the season of the Blande Stock co. at the Auditorium brought forth a strong production of Captain Swift, which had never been seen here but once before. The play is a strong one, with a number of good situations, and afford an excellent opportunity to show off the various resources of the cast. Henry Jewett was especially strong in the title-role, and handled the character with convincing force. Rose Eytinge as Mrs. Seabrooke made her first appearance during the season, and was heartily received; her acting was strong and natural. W. F. Owen was also seen for the first time, and, while the part of Seabrooke did not afford him sufficient opportunity to display his full powers, he gave a very clever and interesting performance. Thomas L. Coleman also appeared to good advantage as Gardner, and Daisy Lovering, Frances Hastings, and others all contributed to a strong performance.

The Coates is closed for the balance of the season, and the Grand is closing this week.

Eugene O'Rourke in The Wicklow Postman comes 24-30, after which the season at the Grand will be closed.

At the Gilliss the stock co. presented The Ticket-of-Leave Man 17-23. FRANK B. WILCOX.

OMAHA.

Madame Rhea and her well-balanced co. were seen at the Boyd 17-19 in Josephine and Nell Gwynne. The engagement includsd a special Tuesday matinee, after which an informal reception to the public was held on the stage by the star. As usual, the costumes were rich and effective, and both plays were well received by average audiences.

At the Creighton Theatre Godowski gave one of his charming piano recitals to a fair audience 16.

At the Creighton Music Hall week of 17 Julia Glover, Leola Mitchell, Emma Weston, and the Diantas Brothers are keeping up the attennance, in spite of unfavorable climatic conditions. J. R. RINGWALT.

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TOLEDO.

At the Valentine the production of The Rivals by the all-star cast occurred 21 before a large and highly pleased audience.

At the Peoples' Daniel Sully's Corner Grocery, with the original Daniel as Daddy Nolan, drew fair houses for the week closing 23.

The regular season at the Casino is now on, and that popular resort promises to do even a greater business than that of last season. The theatrical end of the business is again in the hands of Frank Burt and the entertainment furnished for the opening week was of the very best. C. M. EDSON.

JERSEY CITY.

Katherine Howe, Horn Brothers, Charlotte Hallett, J. S. Harris, Thomas Le Mack, Helena Wilson, Catharine Partho, William Jerome, Tiddlewinks and Johnny Dugan, George Graham, Tommy Meade, Andrew Mack and Mons. Guibal and Lily Ortiz appeared at a stag 19.

William E. Broderick, the basso, has signed to originate a part in the new patriotic opera, The Liberty Bell, which will be produced in Boston, Mass., June 1. WALTER C. SMITH.

INDIANAPOLIS.

The All Star co., under the management of the Jeffersons, was greeted by a very large and appreciative audience at the English 19. The receipts were nearly $5000

My Uncle opened at the Park for week of 18 to large audiences.

Next week the Park will have the Holden Dramatic co. in repertoire. The other theatres are all closed for the season. CHARLES J. KENNEDY.

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CORRESPONDENCE.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, lessee and manager): Otto Krause Dramatic co 10-16 to good houses; good co; return engagement 18-23.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): House dark 11 and week.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE: Richard Mansfield in Beau Brummel and Dr. Jekyll and Mr. Hyde to good business 11, 12. Hopkins' Trans-Oceanic Specialty co., headed by the Rossow Midgets, to S. R. O. 14. Coming: Primrose and West's Minstrels, Eddie Foy, Ada Rehan.==OAKLAND THEATRE (J. J. Collins, manager): Bristol's Educated Horses to full houses 11-16. These animals are simply perfect in their work, and are the delight and astonishment of everyone. Coming: Frank W. Bacon co. in The Estate of Hannibal Howe.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Gracie Plaisted co. 4-9 to good-sized houses. Hopkins' Trans-Oceanic Star Specialty co. appeared to a good house 12. The Rossow Brothers, smallest men in the world, are a great drawing card with this co. Richard Mansfield and his splendid support gave Beau Brummel and Dr. Jekyll and Mr. Hyde 13, 14. The audiences were not such as he deserved.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Trip to Chinatown packed the house 13; performance excellent.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Hoyt's A Trip to Chinatown co. closed a three nights' engagement 16, giving a most excellent performance to large business. Eddie Foy in The Strange Adventures of Miss Brown 21-23.==BURBANK THEATRE (Fred A. Cooper, manager): The Davis-Moulton Musical Comedy co. drew good houses in The Girl Up to Date, week ending 16. The Lords of Creation 17.==ITEM: Louis F. Gottschalk, musical director of Hoyt's Chinatown co., is here again after several years' absence from his home.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell, managers): Henderson and Royle 5-6 gave satisfactory performances to good houses. Hopkins' Trans-Oceanic Specialty co. 13; good business and satisfactory performance. Richard Mansfield at advanced prices was greeted 15 by a large and fashionable audience. Primrose and West's Minstrels 21.==AVON THEATRE (Simpson Brothers, managers): House dark.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 18-23.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Pinafore, by home talent, 15; good performance; fair house. House dark 18-22.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Ezra Kendall 13 in A Pair of Kids to good business.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark week of 11-18.==CITY HALL (P. Mack, lessee): Payton Comedy co. in Golden Giant Mine 12; Rose Garland 13; Carmencita 14; Fogg's Ferry 15; Hazel Kirke 16. The co. is well supported by Mattie Keene and Frank Payton. Good business at popular prices. Frank Mayo 28.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): This house has been dark the past week, and will remain so until 22, when the Bostonians will present their new opera, A War Time Wedding. The Old Homestead 23.==PARSONS' THEATRE (H. C. Parsons, manager): The Leading Lady, a new comedy by Michael Morton, introducing Etienne Girardot, who made the hit in Charlie's Aunt, was given three performances 13, 14, and the co. was recalled. The cast was most capable, but they could not make the play interesting, and Manager Palmer wisely concluded to cancel. Frank Daniels drew large and fashionable audiences 15, 16 and matinee with The Wizard of the Nile, whose tuneful solos and choruses and magnificent scenery one never seems to tire of.==ITEMS: Fred Follett, formerly of Proctor's, but this season treasurer at the Columbia Theatre, Boston, is visiting at his home in this city. Frank W. Lloyd, who has so successfully looked after Proctor's interest at his theatre here, will terminate his managerial career in this city at the end of the present month, when Proctor's lease expires, and Jennings and Graves assumes the helm. As a parting "doc and dorus" a number of Mr. Lloyd's newspaper friends tendered him a dinner 21, which was an elaborate affair. The souvenir menus were a novelty, being fac similes of an ancient English play bill, and contained Shakespearean and "other" appropriate quotations, as well as the names of the participants of the dinner. All expressed themselves in spirit of friendship for Manager Lloyd, to which he feelingly responded in grateful reciprocation. Among the "all-star cast" present were Dr. Nathan Mayer of the *Times*, W. A. Graham, of the *Courant*, Bruce Edwards, of the *Post*, Bank Commissioner Doyle, of the *Telegram*, Archie Loomis, of the *Journal*, T. H. Culliton, Secretary of the Calhoun Printing co., and THE MIRROR correspondent. Mr. Lloyd will be connected with Proctor's Fifty-eighth Street Pleasure Palace, New York, and it is the sincere wish of his friends here that his future life may be one continuous performance of good luck and prosperity.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Sousa's Band gave a most enjoyable concert 14, which was listened to by a large and elite audience. Sousa is rightly named the King of Marches. The Brothers Byrne in their amusing 8 Bells drew a good house 15, and proved as novel as of yore. A. M. Palmer's high class co. in Trilby proved a potent attraction, which few could resist, consequently the house was full 10, when the piece duplicated its former success here.==GRAND OPERA HOUSE (G. B. Bunnell, manager): Ethel Tucker in repertory 14-16 drew only medium-sized house on account of the heat. Isham's Octoroons 18-23 opened well, and made a great hit. They give one of the most novel performances on the stage to-day. Manager Bunnell gave this co. a $3,000 guarantee.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Ward and Vokes appeared 14 for the benefit of Harry Goss, the local manager, and drew a large house. Besides Ward and Vokes, several friends of Mr. Goss appeared, giving piano, banjo, and vocal solos. Handsome souvenir programmes were distributed, and altogether the evening was a gala occasion. The Old Homestead 20. Byrnes Bros. will close their season with 8 Bells 22.==BREED OPERA HOUSE (Ira L. Jackson, manager): Mrs. Tom Thumb and co. will give three performances, beginning 22.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Trilby, with Marion Grey in the title role, and Edwin Brandt as Svengali 15 to fair business. The season closed with The Old Homestead 21 to good business.==THE MCDONOUGH (J. C. Southmayd, manager): ITEM: Manager Southmayd has leased the McDonough for the season of '96-'97. He has already booked a number of strong attractions. During the Summer he proposes to enlarge the stage, put in new orchestra chairs, new scenery, fit the stage with improved electrical appliances, and redecorate the house and entrances.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): House closed for season.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): 8 Bells 15 gave a fair performance to a good house. Bostonians in Robin Hood 21; Old Homestead 22.==OPERA HOUSE (John Hanna, manager): Mrs. General Tom Thumb and co. gave a performance 18, 19 to fair house.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rice's Comedians opened a week's engagement 18 to good business. Good co.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Mrs. Tom Thumb and her co. of Lilliputians appeared to fair business 15, 16. They gave a very interesting entertainment. The School for Scandal, which was to have been produced 18, 19 by local amateurs was postponed until 22, 23. The Old Homestead 25.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Brothers Byrne in New 8 Bells to fair attendance. Mrs. General Tom Thumb and her clever co. of Liliputians 20 had large audiences matinee and night.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): 8 Bells, with its acrobatic antics, appeared 14 to a small house. George W. Wilson is underlined to appear in The Old Homestead 28, and Digby Bell will close the regular season 30 in A Midnight Bell.==THE AUDITORIUM (Parsons and Jennings, managers): William Morris in Michael Strogoff was greeted by small business 14-16. May Howard Burlesque co. opened 21-23 with Omene the sensational dancer.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): House dark 13-20. The Old Homestead 27 closes the house for the season.

STAMFORD.—GRAND OPERA HOUSE (J. M. Anderson, agent): The Julian Comedy co. 25-30.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): Punch Robertson co. (pirates) closed its second week's engagement 11-16; Zalena 27, 28.

ROME.—NEVINS' OPERA HOUSE (James B. Nevins, manager): The Emma Warren co. finished a week's engagement 16 to only fair business; performance only moderate.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Annie Abbott, the Georgia magnet, 15-16 to small houses. Emma Warren co. opened for the week 18 at popular prices to good business; performance fair.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Griffith's Faust 15 to S. R. O.; fine performance. Knights of Pythias attended in a body. Pudd'nhead Wilson 18.

BOISE CITY.—COLUMBIAN THEATRE (Y. A. Pinney, manager): John Griffith in Faust and The Fool's Revenge to crowded houses 13, 14. The co. is much improved since last seen here, and gave the best of satisfaction. Coming: Hopkins' Oceanica Specialty co. June 6.

ILLINOIS.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): The season closed 15 with A Railroad Ticket, which was also the last performance for the co., as they closed season here.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Dark 18-30.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Illinois State Band, assisted by Carrie E. Sipher, soprano, gave a very meritorious concert 13.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Chicago Marine Band 11 to a good house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Dark 11-16.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Chicago Marine Band 19 to a fair-sized and enthusiastic audience. Ellen Beach Yaw 21; John Drew 26.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): John Drew and his excellent co. presented Christopher, Jr., to a large and fashionable audience at advanced prices.==ITEM: Treasurer Plain reports the season just closed as a success.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): William Owens and his capable co. presented Romeo and Juliet, Hamlet, Lady of Lyons, Much Ado about Nothing, week of 11 to fair houses. Dr. Charles J. Sowle, of this city, as Conrad in Much Ado About Nothing, surprised his many friends by his creditable rendition of the role.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): St. Joseph's College orchestra and choir 25.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): House dark week of 11-16. Jessie Mae Hall 25-30.

LINCOLN.—BROADWAY THEATRE (Cumitt and Foley, managers): House dark 25-29.==ITEM: George H. Johnson, who built the Broadway, is erecting a fine theatre at Mattoon. Harry Randolph, late of Neil Burgess' and A. M. Palmer's, is interested with Mr. Johnson.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Lincoln J. Carter's Northern Fast Mail co. closed their season here 14 to a fair but well-pleased audience.==ITEM: George Quitmore returned to this city, his home, 19, after closing a very successful season with the Sharpley Lyceum Theatre co.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Beach and Bowers' Minstrels appeared before a packed house 7; very satisfactory performance. This closes the season.==ITEM: The annual ball of the ushers was held 21, for which occasion Manager Arno gave them the use of the house.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): House dark. Coming: Eunice Goodrich.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A. Frederick Collins' Psychological Quintette 18-21 to light houses. Howard Dorothy co. 30.

INDIANA.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Sackett-Porter co. 11-16 to light business. Hi Henry's Minstrels 22, benefit to Manager Patterson.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): C. R. Reno's Josh Simpkins co. played to light business 18.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Joshua Simpkins 14; poor attendance; band and orchestra good. House dark week of 25.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): On account of cancellations the house has been dark for the past three weeks. The house will remain dark until the opening next September.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Howard Hall in repertoire 11-13 to fair houses. He presented Buried Alive, Count of Monte Cristo, and Slaves of Russia. Hall was splendid, and ably supported by Laura Alberta. The co. was well balanced.

FRANKFORT.—COLUMBIA THEATRE (Frank Benefiel, manager): The Inventor 14 to fair business.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): The season closed here 15 with a performance of the comedy, Joshua Simpkins.

PORT WAYNE.—MASONIC TEMPLE (Strader and Smith, managers): House closed for season.==EMPIRE THEATRE (Louis Heilbroner, manager): Closed for season.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Mabel Paige's Repertoire co. opened for week 18 to good business.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Arion Ladies' Quartette presented a fine musical programme to a packed house 15. The entertainment was an excellent one and each member was well received. Nilsson Aerial Ballet 22, 23.==PAVILION: Cook Sisters' U. T. C. co. 25.==ITEMS: C. Edwin Dickens, late of Cleveland's Minstrels, left 17 to join Billy Rice's Minstrels at St. Louis.—W. Sloman, agent of U. T. C., is here billing his attraction.—Billy Hart, comedian, with Nilsson Aerial Ballet, was here 18 renewing acquaintances.—John P. Kennedy, formerly with Our Country Cousin co., was here 15, 16 with Doris' Circus, and announces that he has joined forces with Ed O'Connor, and they will hereafter be known as Kennedy and O'Connor, eccentric dancers.—Betty Horbeson, stage manager leaves 24 for Indianapolis, where he will remain until next season.—Carl Nilsson, manager of the Aerial Ballet, is here in the interest of that organization.—Our local Lodge of Elks is making preparations for the Elks' Reunion, to be held in Cincinnati July 7-9.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Murray and Mack in Finnigan's Ball played to a good house 13; performance good. Rhéa came for two performances 14, presenting Josephine at matinee and Nell Gwynne at evening performance to large and appreciative audiences. Rhéa is supported by a strong co., and gave two of the best performances seen here this season. Sutorius Mandolin Orchestra 23; John Drew 27 close the season at this house.==GRAND OPERA HOUSE (William Foster, manager): The Adeline Marden co. played to fair houses 11-14; performance good.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): House dark 25-31. High School Commencement Exercise June 11, 12.==ITEMS: J. F. Jersey, the retiring manager, gives way to S. B. Patterson, of Logansport, Ind., June 1. Mr. Patterson will only play two attractions a week, and he declares they must be good ones. Mr. Jersey will associate himself with Will Wood, and next season will see him a full-fledged combination manager, with his own co., Wood and Jersey's Ocean to Ocean Repertoire co., traveling in their own Pullman car.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Columbia Opera co. 16 gave a good performance to a full house. House dark until Fall.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Moss, manager): The Columbia Opera co. 20.==ITEMS: The Columbia Opera co. closes the season for the Grand.—There is talk of getting up a large home entertainment for some time in June. Special trains will be run from all neighboring towns for the Columbia Opera co.

FORT DODGE.—TESSLER OPERA HOUSE (Rankin and Smith, managers): The Adeline Marden co. failed to appear week of 10.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Columbia Opera co. 21 closes the season.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Chicago Marine Band 14 to a small audience. The Wicklow Postman 15; top heavy house with fairly well filled parquet. The performance gave general satisfaction.==ITEM: Nothing more is booked at the Ebinger for this season, and manager Salisbury has assumed control of the Ivanhoe Park.

DUBUQUE.—GRAND OPERA HOUSE (W. T. Roehl, manager): Eunice Goodrich filled a successful engagement in repertoire 11-16.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Chase-Lister Theatre co. disbanded here 13, owing to poor business. Jenny Lind Concert co. 18.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Murray and Mack in Finnigan's Ball 12, and Peter T. Dailey in The Night Clerk 13; both drew small audiences, owing to terrific rainstorms, which continued all the week. Rhéa in Nell Gwynne and Josephine drew average houses 15, 16, heavy rains materially affecting her business.==ITEM: Rhéa was entertained by the Shakespearean Club while here.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): A Railroad Ticket 13. The Chicago Marine Band, which was to have played at Manhattan Beach afternoon and evening of 16, gave their concert at the Opera House on account of heavy rain, which prevented them in going to the beach.==ITEM: Charles T. Kindt will hereafter manage the Burtis Opera House himself, the lease having expired under the firm name of Becker and Kindt, and Mr. Becker declined to serve in its connection longer.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Marie Wellesley Players in repertoire 11-16, at popular prices, to large business and pleased patrons. Clever co. The Chicago Marine Band 17 before an audience of 1000. Fine attraction. Sybil Sammis, soprano soloist with the band, made a distinct hit. This closes the season's bookings.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Chicago Marine Band, under direction of T. P. Brooke, in a concert of high order of merit 14; large and well-pleased audience. Encores were numerous throughout the performance, and Mr. Brooke won the favor of the audience by the cheerful manner in which he yielded to their demands. This attraction closed the regular season at the Grand. There will, however, be an occasional performance of one sort or another during the Summer. The Choral Union, assisted by Charles H. Clarke, of Chicago, baritone; W. H. Donley, of Indianapolis, organist, and Georgia Carson, of Des Moines, soprano, gave a successful and largely attended concert 18. Ellen Beach Yaw 22.==ITEMS: Manager Chamberlin leaves here 22 for New York, where he will remain about six weeks booking attractions for his Iowa-Illinois circuit of theatres.—The Burtis Opera House, of Davenport, is the latest addition to Chamberlin, Barhydt and Co.'s chain of theatres.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Columbia Opera co. in Said Pasha and Black Hussar 14, 15 to fair houses. Marie Wellesley's Players in repertoire week of 18 to good business at popular prices.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): Columbia Opera co. 22; Si Perkins 30.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Van Dyke and Eaton Comedy co. closed a very successful two weeks' engagement 16, having drawn large houses and given excellent satisfaction at popular prices.==GRAND OPERA HOUSE: Dark except for local benefit of Professor Leib, the popular leader of the Amphion Club, which took place 15.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. S. Manting, manager): The house is closed for the season.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): House dark 11-16.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Hamlet, by local Amateurs, 11. Ernest Crawford in the title role won high praise. The scenery and stage settings were greatly admired.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark 11-16.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): House dark.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): ITEM: Professor Minor C. Baldwin will give an organ recital at the First Baptist Church, under the auspices of the Busy Bee Society, 22.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Mabel Paige co. closed a week's engagement 16 to rather poor business; performances not high-class.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Cook Sisters' Double Uncle Tom's Cabin co. 25.

DANVILLE.—ITEM: The Opera House has been leased for ensuing season by Frohman and Veatch. Mr. Veatch was treasurer of the house last season.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): House dark week ending 16.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Me an' Otis, a comedy drama by Rev. C. H. Wells of this city, 21, by local talent, under the auspices of the Kingsbury Social Aid.

PORTLAND.—CITY HALL (George F. Libby, agent): Charles K. Harris Comedy co., band and orchestra, week of 11 to light business. Chandler's band annual Concert 18 was a success in every way. Catholic Debating Society in modern minstrels 19 to big house.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Two Johns 23 closes the season at this house.

CUMBERLAND.—ACADEMY OF MUSIC (W. G. Mellinger, manager): Sousa's Band 25.

BARTON.—LOGSDON'S OPERA HOUSE (Joseph Logsdon, manager): Stewart's Two Johns gave an excellent performance 19 to a small house on account of warm weather.

LONACONING.—THEATRE: The Two Johns gave a first-class performance 20 to a S. R. O. house. The audience was kept in roars of laughter from beginning to end.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): Season closed.==MUSIC HALL (W. H. Boody, manager): Rice and Barlon's Rose Hill Folly co. gave an excellent performance to good business 14-16 with matinee. Among the favorites were: Mae Lowery, Clara Lawrence, and Crawford and Manning. Leoni and Everett's Burlesque co. were booked for 18-20, but owing to the poor quality of the performance Manager Boody canceled the engagement after the first night. This closes the season for this house, which, considering everything, has had a prosperous Winter.==ITEMS: The Music Hall attaches will have a well-deserved benefit 25-30, the management very generously having tendered them the use of the house.—The W. L. Main and B. B. Circus are having a billboard contest.—Treasurer Singhi recovered sufficiently from his late illness to finish the season at Music Hall.—The Lakeview Theatre will open 30 under the management of N. G. Morkill. Variety will furnish the entertainment.—An Engaging Position was given by amateurs 19. The piece, a new one, was written by Lewis MacBrayne, a young newspaper man of this city. It has met with considerable success.—Leoni and Everett, the managers of the Ladies' Club Burlesque co., deserted the co. 19 in Lowell. They were booked for Holyoke next.—Frank H. Maddocks, for the past five years treasurer of the Opera House, died 19 of chronic nephritis, after an illness of a few weeks. Mr. Maddocks was genial, courteous, and a general favorite with theatregoers, by whom he will be greatly missed.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): House dark.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Richard Golden in Old Jed Prouty 25. Greenfield Comedy Club in The Magistrate June 2.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Old Hickory Farm, by local talent, entertained a large and fashionable audience; performance good.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Wizard of the Nile 13, Frank Daniels and a splendid co., made an immense hit; full house. Hall and Donnelly's Minstrels 15 to a small house. Richard Golden 19 to fair business.==THE EMPIRE (Delmore

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and Wilson, managers): House dark 13-20. William Morris, in Michael Strogoff, booked for 18-20 canceled.

BROCKTON.—CITY THEATRE (W. B. Cross manager): The Camille d'Arville Opera co. presented Madeleine to a fair-sized and well-pleased audience 13.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Co., managers): House dark; season closed.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Trilby, under the direction of William A. Brady, closed the season here 14, pleasing a large audience.

LYNN.—THEATRE (Dodge and Harrison, managers): A dramatic club from Harvard College gave a good performance of The Alcalde 19 to a crowded house.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 18-23. An amateur production entitled Among the Breakers will be given 29.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Deacon, by amateurs, 14 to poor business. Female Minstrels 15 for the benefit of St. Mary's church drew a large audience. The Bostonians, who were last here as the Boston Ideals fourteen years ago, returned 18 and sang Robin Hood. A large audience at advanced prices thoroughly enjoyed the performance. Byrne Brothers in 8 Bells 19, 20. Business good. A Night's Frolic 22, 23.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Richard Golden in Old Jed Prouty 30; fair audience; very pleasing entertainment; co. good. Hoyt's A Midnight Bell 26.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Richard Golden renewed our acquaintance with his unique Old Jed Prouty 18, a good co. supporting. The Bostonians 23 in Robin Hood matinee, and A Wartime Wedding night, close the season 25.==ITEM: Hall and Donnelly's Minstrels had a fair house at Gilmore's Opera House, but the announcement that there would be a Trilby burlesque kept some away.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Petty, manager): Carnival Week, a series of entertainments for the benefit of Mayflower Lodge I. O. O. F. 18-23. The season at the house has practically closed.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Stuart Robson 15 in Mrs. Ponderbury's Past delighted a splendid house. Nellie McHenry 21.

FLINT.—MUSIC HALL (Oren Stone, manager): The Sir Knights and the ladies of the St. Cecilia Society gave a minstrel performance 14, 15, which was attended by large and well-pleased audiences. One of the most pleasing features of the evening was the mandolin orchestra led by Professor Sydney Stewart. Concert by the blind musicians—John and Mary McCay—19.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Love Comedy co., booked for 18-23, has canceled.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Nellie McHenry in A Bicycle Girl 14 appeared to a fair-sized audience.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Professor H. L. Flint, assisted by his daughter, gave a clever entertainment 18 to fair house.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Mrs. Ponderbury's Past was presented 14 by Stuart Robson and a clever co. The play is amusing and full of clever incidents. Henrietta Vaders, who is remembered as T. W. Keene's leading lady some years ago, replaced Mrs. Robson, who was reported ill. Star cast of The Rivals 20.

KALAMAZOO.—RECREATION PARK: Chicago Marine Band gave a fine concert to good-sized audience 18.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Stuart Robson in Mrs. Ponderbury's Past drew a good house 16. Nellie McHenry in The Bicycle Girl 20. The Courtleigh Stock co. begin their Summer engagement 25 with My Partner, to be followed by Moths 26.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Chicago Marine Band 19 to fair house. The White Crook 20 to fair house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Stuart Robson in Mrs. Ponderbury's Past, with the comedietta, Blue Sulphur, as a curtain-raiser, to a large house 16.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Chicago Marine Band and Sybil Sammis, soprano, gave two splendid concerts 20. They excel any concert band ever heard in this city.==ITEM: R. G. Jones, the popular treasurer at Baird's, is in the City Hospital, the result of an operation performed 19. D. J. Robson is filling his place.

BENTON HARBOR.—YORE'S GRAND OPERA HOUSE (J. A. Simon, manager): House dark 18-21. Lillian Durham co. 22, 23 in Turkish Bath and A Dashing Widow. Oliver Twist 30.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Vincent-Streeter co. 14-16 to good business; good co. White Crook co. 20 closes the house for the season. The theatre is to be remodeled and enlarged, with new scenery, etc.==ITEMS: The new Summer theatre at Caledonia Park will be opened 21 with the Chicago Marine Band as the attraction.—Margaret McCrea, late of Rice's Comedians, will return to her home in this city this week for the Summer.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 11-16.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): The Agnes Kerste Concert 8 to good business. A Trip to Texas 22; Columbia Opera co. 26.==ITEM: Manager F. A. Schlender is in Chicago and will also be in New York before he returns.

BRAINERD.—SLEEPER HOUSE (H. C. Stivers, manager): Billy Marble 18-23; Dan McCarthy 28; local entertainment 30.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Remenyi June 1; Ringling's Circus 2; Dan McCarthy 5.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): The Bijou Dramatic co. 11, 12; fair performance to poor houses. Uncle Josh Spruceby 16 to a fair house; audience well pleased.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Si Plunkard co. gave a good performance to a good house 13; fine band. Van Dyke and Eaton co. for two weeks commencing 18.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Dark.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): House dark last two weeks. Butterfly Fete, by local talent, 18-20.

MISSOURI.

CLINTON.—OPERA HOUSE (H. Branum, manager): Columbian Female Minstrels, home talent 25-26.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Haskell's Burlesque Circus, by local talent, 18, 19, for Elk benefit, to two good houses.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): House dark 11-16.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Spooner Dramatic co. in repertoire 18-23.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Frank Mayo and his excellent co. in Pudd'nhead Wilson 14-16; good business; both co. and play made a big hit. Roland Reed 21-23.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark 11-16. Nothing booked.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Frank Mayo gave a charming production of Pudd'nhead Wilson 12 to a delighted audience. Captain Impudence and Friends co. 22.

NEBRASKA.

FREMONT.—LOW OPERA HOUSE (E. C. Usher, manager): Hamilton and Leonard Specialty co. to poor business 11-14. They filled a return engagement 18-21.

LINCOLN.—LANSING (Ed A. Church, manager): This house will be dark until June 1. John Drew 1; Primrose and West's Minstrels 10.==THE FUNKS (F. C. Zehrung, manager): Leopold Godowsky 15; good house and a very appreciative audience. Rhea 20; M. B. Curtis 22.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Season closed.==GORMAN'S THEATRE (Charles L. Gorman, manager): Season closed.==ITEM: Manager Gorman has leased for the Summer season Riverside Park, and has had a new casino built in which he will furnish a continuous vaudeville entertainment through the season.

NASHUA.—THEATRE (A. W. Davis, manager): The Summer season opened 11 with Weston Dow co. One touch of Nature and The Hummingtops were finely presented by a clever co. In Honor Bound and Snow Fall week of 18-24.

NEW JERSEY.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Camille d'Arville and her co. made their second appearance at this house this year, playing a return date 18. Owing to the warm weather but a small audience was present. A number of changes were noticeable in the cast which did not tend to improve the performance, although all present were much pleased. Miss D'Arville sang as well and acted as charmingly as ever. The lamb song, duet between Alice Gaillard and Henry Stanley, made a hit, being encored a number of times. A Minister's Son, Senior Class play (local) 25. J. Irving Southard and co. in repertoire 26, 27.==ITEMS: The Camille D'Arville Opera co. closed season here 18, the co. going to New York.—The Southard comb will present the following plays: My Wife's Baby, Nancy, Thalma, Her Fidelity, Our Boys, Dangers of a Great City, The Bohemian, and The Sleeping City, during their stay here 26-30.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Ushers' benefit 20.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Mr. and Mrs. Robert Wayne and their co. in La Belle Marie 11 to a good house. The Plunger 12; Rip Van Winkle 13; From Sire to Son 14; Drifted Apart 15; The Wages of Sin 16, all to fair houses; performances good.

DOVER.—BAKER OPERA HOUSE (William H. Baker, proprietor and manager): Professor D. Neuman, mind reader, gave a good entertainment to small houses 15, 16. Sunset (local) for the benefit of the Y. M. C. A., 26-30.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Pralinger, manager): The Ideals Repertoire co. produced a mediocre attraction 11-16 to poor business. Sousa's Band 17 gave a most enjoyable concert to a packed house. Minnie Tracy (soprano) and Martina Johnstone (violin) received numerous encores. A local entertainment 18 was well attended. Sages, hypnotist, June 1.

TRENTON.—TAYLOR'S OPERA HOUSE (W. R. Williamson, manager): Among the Breakers was presented by Trenton Players' Club, under management of William Smith Saunderson, 19, to a crowded house. The play was well staged.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Dark 10-16.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): Frank Daniels played a return date of The Wizard of the Nile 14 for a benefit tendered to the lessees. The performance was greatly improved by additions to the cast among whom was Greta Risley, who sang the part of Simoona. Prof. Graves' Kirmess, May Festival and Floral Fete 22, 23. The season will close 28 with one performance of The Rivals by the all-star cast.==LELAND OPERA HOUSE (Fred F. Proctor, manager): The season closed 16 with the third performance of Mavourneen given by Chauncey Olcott. The engagement opened 15 to a S. R. O. house, and the attendance was large at each performance. The attaches have a benefit 21, after which the house will be closed till Fall. Resident Manager Gerber, who went to New York last week, expects to return next season.

ROCHESTER.—COOK OPERA HOUSE (E. G. Lane, manager): Lee, the hypnotist, attracted large audiences 18-23 and presented an entertainment that was very enjoyable. Prof. Lee works a novel advertising scheme by placing a subject under his hypnotic influence and exhibiting him in a prominent store show window for twenty-four hours.==ITEM: Manager Louis C. Cook, of the Academy, caused the arrest of James S. Haws, treasurer of the house, charging him with grand larceny in the second degree in embezzling part of the funds of the theatre. Manager Cook alleges that he detected shrinkages at different times during the season, but withheld action until the present. Mr. Haws claims that he is wrongfully accused, and that three people connected with the house knew the combination of the safe. Mr. Haws has been quite popular with the patrons of the Academy.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Sarah Bernhardt in her artistic portrayal of Camille attracted a large audience 15. Geo. Lockhart's elephants and a vaudeville co. from Proctor's Pleasure Palace 25-30, with the exception of Wednesday matinee (27), when the all-star cast in the Rivals appears.==WIETING OPERA HOUSE (Wagner and Reis, managers): Thomas W. Keene to good business 16. Chauncey Olcott 20 to big house. Allegory of America (local) 28-30; Sousa's Band (matinee) June 1.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark week of 25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Chauncey Olcott in Mavourneen 14 for Manager Sweet's benefit to a large and appreciative audience; performance good. The complimentary concert of the Euterpe Glee Club 13 was an artistic success. The audience was large and well pleased.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): The Girl I Left Behind Me entertained a small but highly-pleased audience 15 and closed season at this house.==ITEMS: Manager Ball has given his patrons the best of attractions, and although the receipts have not, in some instances, been what they should, the average has been very good. During the Summer the house will be thoroughly renovated and some needed alterations and improvements made. Manager Ball expects to attend the St. Louis Republican National Convention.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Dark 18-23.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Dark 11-16.

HERKIMER.—GRAND OPERA HOUSE (H. Deimel, manager): The Girl I Left Behind Me to good business 14. Minnie Seward co. to fair business 18, 19.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Thomas Keene drew a fair house 14. The Noss Jollity co. presented The Kodak for the benefit of the ushers of the house 19. The audience was large and enthusiastic and the ushers were correspondingly happy.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Elmira musical festival 18-22, under the management of Charles H. Keltey, assisted by Lillian Blauvelt, soprano; Katherine Bloodgood, contralto; William Ruger, tenor; Ericcson Bushnell, bass; Caryl Florio, pianist; and Jules Jordan, musical director, was an artistic and financial success. Chauncey Olcott 23; Wilber Opera co. 25-30.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Girl I Left Behind Me 18 to a large and enthusiastic audience.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates manager): Home minstrels (J. T. Raplee, manager; C. E. Howard, stage manager) gave an excellent performance to S. R. O. 20. Dr. Bill 30.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): House closed for the season.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Noss Jollity co. 15, excellent co.; great satisfaction.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Thomas W. Keene in Richelieu 15 to large and highly pleased audience. Chauncey Olcott in Mavourneen 19 to good business; fine satisfaction. Sousa's Band June 1.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Girl I Left Behind Me gave a first-class performance to fair business 21. Vaudeville performance 28.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Church Music Association will render Gounod's "Redemption" 27 with a chorus (local) of 150 voices. Somerset Union will give a concert for local charity June 1, and Chauncey Olcott has volunteered his services.==ITEM: Julian Jordan, the song writer, was in town 60.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Winnett Stock co. opened to good business 18. Dr. Bill June 5.

UTICA.—OPERA HOUSE (H. E. Day, manager): Chauncey Olcott presented Mavourneen 18 before a fair-sized and well-pleased audience. The Rivals 27.==ITEM: The remains of John A. Cockerill, which passed through this city 19, was met at the depot by a delegation of Utica Elks with a brass band which during the brief stop of the train played a dirge. A floral wreath was placed beside the casket.

FORT EDWARD.—BANDLEY OPERA HOUSE (Mrs. M. H. Bandley, manager): Dr. Bill, under management of J. J. Coleman, 20 to fair house. This practically closes the season here.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): House closed. Manager Rood has removed his candy kitchen and ice cream parlor from the Opera House to the Grand Central. The Opera House orchestra furnished excellent music at the opening night, 13.

HUDSON.—OPERA HOUSE: House dark 13-20. The Hudson Players' Club in A Happy Pair and On 'Change 21-22, for benefit of City Hospital.

COHOES.—CITY THEATRE (Powers and Williams, managers): The Girl I Left Behind Me was played 20 to a large audience as a benefit to the local stage manager. Papinta, the dancer, was advertised, but of course did not appear, as she is filling a New York engagement.==ITEM: Irving White, of the Maud Hillman co., was in town visiting friends last week. He has signed for next season with Winthrop G. Snelling, proprietor of The Hillman co.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Chauncey Olcott in Mavourneen 21.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Dark 18-25.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Wilbur Opera co. opened a week's engagement to big business 18-23. This house will close for the season 23.==BIJOU THEATRE (A. A. Fennyvessy, manager): House is dark this week.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dr. Bill co. 21 to good business.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Players' Club (local) presented Second Sight 18 for the benefit of the St. Joseph Church to a large audience. The members of the A. M. E. Zion Church (colored) gave a mayflower entertainment and concert 20 to a fair-sized house. This closes the season at this house.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark.

AMSTERDAM.—ITEM: The Opera House was burned night of 21. Manager Neff had been out of town for two days, and on returning found the house in ruins. The loss is covered by insurance.

LYONS.—MEMORIAL HALL (John Mills, manager): House dark 18-23. Season closes June 1.

PEEKSKILL.—DRUEW OPERA HOUSE (F. S. Cunningham, manager): The largest audience of the season filled the house 21. Faust was given under the auspices of the Euterpe Society of Peekskill. The orchestra was from the Metropolitan Opera House, of New York. To Prof. H. T. Fleck and Mrs. Fleck must be given credit for affording local theatregoers such a rare musical treat.

NORTH CAROLINA.

RALEIGH.—ITEMS: The theatres have closed for this season.—It is rumored that Manager Meares of the Academy of Music has leased Metropolitan Hall for the season of 1896-97.—J. W. Atkinson, manager Southern Lyceum Bureau, has arranged for a course of five entertainments for the coming season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Deestrick Skule to fair-sized audience by local talent 15. United Commercial Travelers' Minstrels 20; Ringling Brothers' Minstrels June 1; Richard Mansfield 5; Dan McCarthy 6; Friends 10; Buckeye 13, M. B. Curtis 17; Ed Foy 23.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Black Diamonds by Grand Forks Dramatic Club 20; Fargo U. T. C. Minstrels 23; Dan McCarthy June 4; Richard Mansfield 6; Milton Royle 9.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Rivals 22.==ITEMS: Thos Lewis, of The Twentieth Century Girl, is home for the Summer. Herbert Drury and Ed Fix, treasurer and assistant of the Grand, were given a benefit 16, Prof. George Smith producing his Dance Carnival in a most artistic manner. George Jackson, of the Railroad Ticket co., is in the city for the Summer. Al G. Fields, Alt Gibson, James Quigley, and some of the profession now home for the Summer, will give a benefit for the employes of the Grand June 16.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): House closed for the season.==ITEM: An open-air theatre has been built at Randolph Park, a Summer resort near this city and reached by electric cars, and the management promise some first-class attractions.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark.

CANTON.—THE GRAND (L. B. Cool, manager): Shore Acres 14 to good business.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Season has closed at this house.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Flints 19-23 to light business, but pleased audiences. Bertram and Willard gave a local talent production of Mystic Midgets for the benefit of W. C. T. U.'s 22.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): House dark.

KENT.—OPERA HOUSE (Mark Davis, manager): William C. Andrews and his excellent co. presented My Wife's Friend 14 to a small but very apreciative audience. One of the best attractions of the season. Season closed here 14.==ITEM: This town wants a circus bad, as we have not had one for two years.—Mr. Andrews and Manager Howard, of My Wife's Friend co., are great admirers of THE MIRROR, which is, they say, the only dramatic paper.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Shore Acres 11, with Archie Boyd in the cast, pleased a large audience. Frederick Warde gave a magnificent performance of King Lear 12 to a fair-sized house, this being the closing performance of the season.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (Charles Baetz, manager): ITEMS: This house will close for the season 26, the German-American farce, Zwei Wapper, being the final attraction. Manager Baetz reports a very successful and profitable season. The house has been open about one hundred nights, and some of the best talent on the American stage has delighted local theatregoers. Manager Baetz will now devote his entire time to the management of the popular Summer resort, Ocean Point, which opens its regular season June 4.

GALLIPOLIS.—ARIEL OPERA HOUSE (P. T. Wall, manager): House closed for the season.==ITEM: Oscar Eagle, of the Cotton King co., is here spending the Summer on his farm.

DEFIANCE.—CITIZENS' OPERA HOUSE (T. T. Mahony, manager): Dark 6-20.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Pinafore will be produced by home talent June 4, 5.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): John Griffith in Faust 12 to S. R. O. Arthur Redwood, the society entertainer, under the auspices of the K. of P., 20.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): America, a play put on by traveling Thespians, assisted by amateurs of this city, was the attraction 16 and drew fairly. The receipts were not measured by the attendance, as it was for the benefit of the Firemen's Union, and many tickets were sold by canvassing. There was a misunderstanding in regard to the receipts between the parties to the contract which led to some litigation.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Kennedy's Players in The Midnight Express 18 and The Phoenix 19, both to good business. Hoyt's A Midnight Bell 25, benefit of bicycle club, to large business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): The Sages, hypnotists, week of 18 to large business.==DAVIS' THEATRE (George F. Davis, manager): Dark week of 18.

PITTSTON.—MUSIC HALL (C. C. King, manager): ITEM: Mr. King purchased the unexpired lease from Mr. MacDougall 15, and then signed a new lease for five years. A number of important improvements will be made to the theatre during the Summer. Mr. King is a hustler, and will without doubt make his new venture a great success. Mr. MacDougall has been manager for three years.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): Home talent 21, 22 and 26.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): House closed for the season.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): A Trip to Chinatown canceled 20. House dark balance of the season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Sousa's Band 21.

MAUCH CHUNK.—OPERA HOUSE (John H. Faer, manager): Sousa's Band matinee 19 to big business; audience delighted.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Prof. Day, the hypnotist, is occupying the house this week with his very clever entertainment; business fair. This practically concludes the season here.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Minstrels (home talent) 18, 19 to big business; good satisfaction.

FRANKFORD.—MUSIC HALL: ITEM: Jennings, Lentz and Beresford have thrown up the lease of Music Hall, and consequently it falls into the hands of ex-Manager Allen. Manager Allen is having plans drawn for a new entrance and a balcony to extend to the curb, and he says that the coming season will find Music Hall in the front rank.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Digby Bell in Midnight Bell 16. This co. is one of the best that has appeared here this season. A large and appreciative audience greeted the attraction.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Sousa's Band to large and enthusiastic house 19.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): High School commencement 29 when the house closes for the season.

MONTGOMERY.—NEW OPERA HOUSE (T. E. Grady, manager): Pinafore by local talent drew full houses 15, 16. The opera was put on under direction of A. H. Hanst, director, who scored a success as Sir Joseph. House dark 25-30.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Sousa's Band 20 to a large and appreciative audience. This closes the season at this house, with the exception of a few local entertainments.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Byron King, elocutionist, under auspices of High School Alumni Association, to good house and excellent satisfaction 19.==ITEM: Charles D. Kaier, proprietor, and J. J. Quirk, manager, of the Opera House, went to New York 21, and in conjunction with Architect Wise gave out contracts for the interior furnishings of their new theatre.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Hindman's Minstrels (local talent) 19 to small house. Shore Acres 22 to good house. House closed for the season 22.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Kennedy's Players 11-16 to good business and general satisfaction. Sousa's Band 27.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Irving Place Theatre co. in Zwei Wappen 15; audience well pleased. Sousa's Band 28.

CAMBRIDGEBORO.—SAVLES' OPERA HOUSE (H. B. Wilber manager): Southern-Price co. June 1-6.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House closed for season.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Sousa's Band canceled 26.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): House dark.

CORRY.—WEEK'S THEATRE (J. D. Hutchinson, manager): House dark.

STATE OF OHIO, CITY OF TOLEDO, } ss.
LUCAS COUNTY.

FRANK J. CHENEY makes oath that he is the senior partner of the firm of F. J. CHENEY & CO., doing business in the City of Toledo, County and State aforesaid, and that said firm will pay the sum of ONE HUNDRED DOLLARS for each and every case of Catarrh that cannot be cured by the use of HALL'S CATARRH CURE.

FRANK J. CHENEY.

Sworn to before me and subscribed in my presence, this 6th day of December, A. D. 1886.

{SEAL} A. W. GLEASON,
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ager): Shore Acres 29 to large and well-pleased audience.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): House dark 14-21. Sousa's Band 28.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Old Homestead to S. R. O. 18; performance excellent. This closed the regular season at this house. Business has been very good.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Alton Stock co., controlled by Manager Alton, of the New Dohany Theatre, Council Bluffs, Ia., played a week of repertoire 11-16 and with such success that they will continue for the week of 18-23. Mr. Alton has one of the very best repertoire cos. en route in the West. Emil Liebling, concert pianist, played to a large and well satisfied house 15.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): This house, which was recently damaged by fire, has been entirely repaired, some parts remodeled, and is now booking dates. Messrs. Bunting and Mothner are popular, courteous gentlemen, and have constructed a place of amusement second to none in East Tennessee or Southwest Virginia.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, managers): Paige's Players 11 for a week in repertoire, at popular prices; business very fair.—ITEMS: Moses Hearman joined the co. here and will do the advance business.—Local Lodge of the Elks of this city received by express a few days since a life size portrait of Edna Earle Linden, as a slight token of her esteem.

COLUMBIA.—GRAND OPERA HOUSE (Helm Bros., managers): Company C Minstrels (Nashville talent) 14; satisfactory performance to very good business.

TEXAS.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Austin Musical Union gave a very creditable presentation of the opera Beggar Student to a large house 14.—ITEM: Work on the new Hancock Opera House is proceeding very rapidly and the house will be in readiness for the coming season. Rigsby and Walker have secured the lease. There is some talk of remodeling Millett's Opera House or of turning it into a Natatorium.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): House dark 10-17.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending 16.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Amateurs tendered Manager Gallia a benefit 12; attendance fair; a double bill was presented. Purdy Dixon as Nan in Good for Nothing merited all the applause she received.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Mr. and Mrs. Monsen and Fred Monsen, assisted by a local co. gave Ibsen's Celebration at Sunnyhill, in Scandinavian to a good house. The co. gave a very creditable performance. Coming: Griffith in Faust, Frank Mayo in Pudd'nhead Wilson.—GRAND OPERA HOUSE (I. B. Rogers, manager): Everybody's Friend week of 11 to fair business.—LYCEUM THEATRE (Gates and Ellsworth, managers): The Private Secretary week of 11 to good business.—ITEMS: It is reported that a co. is to be formed from the members of the stock co. at the Grand which will do Southern California for a Summer season. Brigham Royce is at the head of it and expects to complete the arrangements the coming week.—Walter Edwards, who has been extremely popular here, goes to Manhattan Beach, Denver, for the Summer season.—Frank Sheridan will do the provincial towns with a select co., presenting The Silver Lining and Condemned to Death.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Hoyt's A Trip to Chinatown (Australian Cast) 12 to one of the best houses of the season. Pudd'nhead Wilson 19.—THOMAS THEATRE (I. M. Thomas, manager): Van the Virginian has been on the boards this week, to fair houses. This co. is made up partly of home talent and partly of imported. They play for benefit of Ogden Tabernacle. G. L. Barr is the leading man.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Conroy and Fox 16; business light. Hoyt's Midnight Bell 19; good house. Richard Golden in Old Jed Prouty 30; Sousa's Band June 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Digby Bell and Laura Joyce Bell in Hoyt's Midnight Bell to a fair-sized audience 20; performance very good.—GOLDEN PIERCE HALL (R. C. Bowers, manager): Sousa's Band June 8.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The Girl I Left Behind Me 16 had a good house; co. good and gave a splendid performance. Guy Brothers Minstrels 27; Richard Golden in Old Jed Prouty 27.

VIRGINIA.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): The Langdon Dramatic co. closed a week's engagement 17 to fair business. Co. one of the best popular price cos. seen here this season. This closes the season.

PETERSBURG.—ACADEMY OF MUSIC: House dark 18-23.

WASHINGTON.

SEATTLE.—SEATTLE THEATRE (P. B. Heyner, manager): Roland Reed drew good houses and gave satisfaction 12, 13; support good. Friends and Captain Impudence by Edwin Milton Royal co. 15, 16.—THIRD AVENUE THEATRE (W. M. Russell, manager): Richards and Pringle's Minstrels did good business 11-13. Return engagement of Milton and Dollie Nobles in The Phœnix 16.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): John Griffith in Faust to splendid house 8; very satisfactory performance. Friends 20; Pirates of Penzance by local talent 26.

TACOMA.—TACOMA THEATRE (S. C. Heelig, manager): Captain Impudence of Mexico 14 to light house. A small but good co., including Edwin Milton Royle and Gretchen Lyons.—NINTH STREET THEATRE (W. J. Fife, manager): Richards and Pringle's Georgia Minstrels 14-16 to good houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Mayo in Puddin'head Wilson was the attraction 10. The large audience was highly pleased.—The comic opera Iolanthe was presented by the Mozart Club's, a local musical organization, 15, 16, and was greatly enjoyed.

WEST VIRGINIA.

PARKERSBURG.—ITEMS. Work on the New Auditorium is progressing rapidly and the new playhouse will be opened to the public early in the season of '96-97. It is the intention of the co. owning the building to secure the services of a competent manager.—The Standard Dramatic co., of this city (Harold Peters, manager), are rehearsing the drama, The Maniac Lover, which they will present at the Belpre Opera House in the near future. This co. is composed of excellent local talent, who but recently produced The Black Canyon in an excellent manner.—J. Ed Beyers, formerly manager for Kittie Rhoades, has organized a repertoire co. known as Beyers' Merry Lambs, who will appear at K. of P. Park, this city, under canvas 18-23 in repertoire of first-class drama, opening on Tuesday night in Hazel Kirke. The co. is composed of first class artists, including Louise Crolius, Mr. and Mrs. Le Roy, Jessie Cullum, Lydia Hayden, Joseph McHugh, Norman Gilbert, Victor Harvey, Mortimer Wartman, Raymond Beddell, Professor Charles Cope, and Ed Davenport, solo cornetist. Ully S. Hill, the popular advance agent of this co., has been in the city during the present week hustling.—John Mortimer, a well-known character actor, of this city, will leave in a few days to join the Sherman Dramatic co. now touring the West.—The Casino (James Lavin, proprietor and manager) continues to do a good business. The Milbourne Sisters have made quite a hit in their songs and dances.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Ellen Beach Yaw, assisted by Georgiella Lay, pianist, and Maximillian Dick, violin virtuoso, delighted a representative audience 13.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): House dark week of 18.

WHEELING.—MOZART PARK (M. H. McNabb, manager): Gonzalez Opera co. 18-23 drew good crowds. Great Western Band, of Pittsburg, gave two concerts 17, drawing about seven thousand people. Both theatres closed.

WISCONSIN.

BELLE CITY.—OPERA HOUSE (J. B. Johnson, acting manager): Beach and Bowers' Minstrels drew good houses 14, 15 at popular prices and gave first-class, clean and bright performances.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): No attractions week of 11. John Drew 20.

FOND-DU-LAC.—CRESCENT OPERA HOUSE (P. E. Haber, manager): Dark 11-16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Beach and Bowers' Minstrels 13 to a good and well-pleased house.—ITEM: James Field and family of the Josh Spruceby co., are home for a vacation.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 11. Coming: The Germania Theatre co.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): J. C. Lewis in Si Plunkard 14 to a fair house; good performance. Beebe and Davis 18 to S. R. O. at popular prices.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Moore-Livingstone co. (pirates) closed their second week's engagement 16. Labadie's Faust 18, 19 to light houses.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Uncle Josh Spruceby 14 to a medium-sized house; performance poor. House dark 19-26.

BARABOO.—THE GRANDE (Butler and Shults, managers): University of Wisconsin Glee, Banjo, and Mandolin Clubs 9; small attendance on account of heavy rain; audience pleased.

CANADA.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Powers Brothers, managers): Charles L. Davis in Alvin Joslin played to light business. Sousa's Band June 3.

VANCOUVER.—OPERA HOUSE (C. Jamieson, manager): Roland Reed with his excellent co. presented The Politician to a crowded house 15.

VICTORIA.—THEATRE (Robert Jamieson, manager): Victoria Amateur Minstrels 8, 9, to crowded houses. Roland Reed opens 14.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Webling Sisters delighted large audiences 18, 19. In Old Kentucky 25-30.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): House Dark.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager) House dark.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair): House dark 12-19.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Alvin Joslin, booked for 16, canceled. Darkest America 18 gave one of the best minstrel performances seen here for some time to good business. White Crook 30.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Rubidge and Hubert, managers): White Crook 29.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Stuart Robson 21-23.—OPERA HOUSE (Ambrose J. Small, manager): Charles L. Davis' Alvin Joslin co. to fair business 18-23. Nellie McHenry 25-30.—ITEM: Rich and Ramsay have again secured the lease of the Island Roof Garden, and will reopen it June 15. The Ferry Company have remodeled and repaired the Garden considerably since last season, and a pleasant surprise is awaiting the patrons of this resort. The attractions to be presented give promise of being of a higher order, but will not affect the prices, which will remain the same.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Crimes of Normandy by local amateurs 22, 23.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager). House dark 11-23. Pygmalion and Galatea 25.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AMY LEE AND FRANK DOANE (Harry W. Lemon): Walla, Wash., May 26, North Yokima 27, Ellenburg 28, Snohomish 29, New Whatcom 30, Vancouver, B. C., June 1, Nanaimo 2, Victoria 3, Tacoma, Wash., 4, Seattle 5, 6, Portland, Ore., 8-10.

AUDITORIUM STOCK (John P. Slocum, mgr.): Kansas City, Mo., May 4—indefinite.

AN OFFICER OF THE SECOND (Eugene Tompkins, mgr): Chicago, Ill., May 4—indefinite.

ADA REHAN (Augustin Daly, mgr.): San Francisco, Cal., May 18-June 6.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Boston, Mass., May 18-30.

A TURKISH BATH (E. H. Macoy, mgr.) Auburn, Ind. May 26, Kendallville 27, Elkhart 28, La Porte 29, Hammond 30, South Chicago, Ill., 31.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

BETTS-LOSEE (Harry Shannon, mgr.): Bristol, N. H., May 25-30.

BANCROFT THE GREATEST: London, England, June 15-Sept. 5.

BLANDE'S SUMMER STOCK: Kansas City, Mo., May 11—indefinite.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city May 25-30.

CONROY AND FOX (William L. Malley, mgr.): Boston, Mass., May 25-30.

CLIFTON-MIDDLETON: Cohoes May 25-30.

DAN SHERMAN (Old Dan Tucker): New York city May 11-30.

E. K. COLLIER: San Francisco, Cal., May 11-30.

ETNA MAY: Wayne, Neb., May 26, Sioux City, Ia., 27.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., May 18-30.

EMMA WARREN (J. S. Garside, mgr): Abbeville, S. C., May 25-30.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Warsaw, Ind., May 25-30.

EUGENE BRYANT STOCK: Berkshire, N. Y., May 25-30.

EZRA KENDALL: Omaha, Neb., May 24-27.

FRANK SHERIDAN (Chas. Bean, manager): Bingham, Utah, May 26, Riverton 27, Draper 28, Grantsville 29, Tooele 30, Stocking June 1, 2, Ophir 3, 4, Mercur 5, 6, Lehi 8, American Fork 9, Spanish Fork 10, 11, Eureka 12, 13, Mammoth 15, 16.

FAIRBANKS-MITCHELL: Lowell, Mass., May 25-30.

FAUST (Hubert Labadie): Wausau, Wis., May 25, Tomahawk 26, Rhinelander 27, Antigo 28, Clintonville 29, Oconto 30, Marinette June 1, Menominee, Mich., 2, Escanaba 3, Norway 4, Florence, Wis., 5, Iron Mountain, Mich. 6, Houghton 9.

FLORA STANIFORD (J. G. Glasgow, mgr.): Wellsboro, Pa., May 25-30.

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.

HARPER-DIETRICK: Murray, Ky., May 25-30.

HENNESSY-LEROVLE: Denver, Col.—indefinite.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Boston, Mass., May 4—indefinite.

HER BROTHER BOB: Washington, D. C., May 25-30.

IN GAY NEW YORK: New York city May 25—indefinite.

IDEAL COMEDY: Adams, Mass., May 25-30.

JULIA STUART: Chicago, Ill., May 25-30.

JOHN THOMPSON: Charlottesville, Va., May 26, Lexington 27, Roanoke 28, Pocahontas 29, Pulaski 30.

JOSEPH JAY DOWLING: Los Angeles, Cal., May 4-July 11.

JOHN GRIFFITH (Church and St. John, mgrs.): Ouray, Col., May 26, Telluride 27, Durango 28, 29.

JOHN DREW (Charles Frohman, mgr.): Quincy, Ill., May 26, Omaha, Neb., 28-30.

JOSIE MILLS: Quebec, Can., April 27—indefinite.

KENNEDY PLAYERS: Rochester, N. Y., June 1-6.

KELLY AND BATES: Litchfield, Conn., May 25-30.

KELLAR THE GREATER (Dudley McAdow, mgr.): New York city May 25-June 6.

M. B. CURTIS: Omaha, Neb.: May 26.

MARIE WELLESLEY (Richard Obee, mgr.): Cedar Rapids, Ia., May 18-June 6, Madison, Wis., 8-13.

MYRA COLLINS (Kellam and Harper, managers): Carthage, N. Y., May 25-30, Governeur June 1-6, Canton 8-13.

MAN IN THE IRON MASK (Donald Robertson): Detroit, Mich., May 25-30.

NELLIE MCHENRY (James B. Delcher, mgr.): Chicago, Ill., May 24-30.

NEIL BURGESS: Chicago, Ill.—indefinite.

ON ERIN'S SHORES (Mincher and Samuels, mgrs.): Pittsburg, Pa., May 25-30.

PUDD'NHEAD WILSON: Pueblo, Col., May 29, Colorado Springs 30.

PAIGE'S PLAYERS (George Paige, mgr.): Murphysboro, Ill., May 25-30.

POTTER-BELLEW: Sydney, Australia—indefinite.

RICHARD MANSFIELD: Seattle, Wash., May 26, 27, Spokane 29, 30, Butte, Mont., June 1-3, St. Paul, Minn., 8-10, Minneapolis 11-13.

ROBERT MANTELL (D. A. Bonta, mgr.): San Francisco, Cal., May 24-June 6.

ROLAND REED (E. B. Jack, mgr.): Ogden, Utah, May 26, Cheyenne, Wyo., 28, Colorado Springs, Col., 29, Pueblo 30, Denver, June 1-6.

ROBERT SHERMAN: Brookfield, Mo., May 25-30, Maryville June 1-6.

RUBY LAFAYETTE: Clarksville, Tex., May 25-30.

SOUTHERN-PRICE (Ray Bankson, mgr.): Connellsville, Pa., May 25-30, Cambridgeboro June 1-6.

SUNSHINE OF PARADISE ALLEY: New York city, May 11—indefinite.

THE RIVALS: Rochester, N. Y., May 26, Utica 27, Albany 28, New York city 30.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Chicago, Ill., May 18—June 13.

THE SPORTING DUCHESS: Boston, Mass., May 18-30.

THOROUGHBRED (Charles Frohman, manager): New York city May 4—indefinite.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Danbury, Conn., May 26, South Norwalk 27, Bridgeport 28, New Haven 29, 30.

THE MERRY MAKERS (Bowersock and West, mgrs.): Reading, Pa., May 25-30.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

UNCLE TOM'S CABIN (Keith's): Smith's Ferry, O., May 26, Rochester, Pa., 27, Beaver Falls 29, Columbia 30.

VAN DYKE AND EATON (C. Mack, mgr.): Winona, Minn., May 18-30, Eau Claire, Wis., June 1-12.

VINCENT-STREETER: Battle Creek, Mich., May 25-30.

WILLIAM MORRIS: Harlem, N. Y., May 25-30.

WILLIAM ECHOLS: Sidell, Ill., May 25-30.

WIFE FOR WIFE: Rochester, N. Y., May 25-30.

WICKLOW POSTMAN: Kansas City, Mo., May 25-30.

WILLIAM F. OWEN (H. W. Eastman, mgr.): Milwaukee, Wis., May 25-30, Fond du Lac June 1-6.

WINNETT DRAMATIC: Rochester, N. Y., May 25-30.

WESTON-DOW: Nashua, N. H., May 11-June 20.

OPERA AND EXTRAVAGANZA.

BOSTONIANS (Frank L. Perley, mgr.) Harlem, N. Y., May 25-30.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CONRIED FRENKZEV OPERA: New York city, May 18—indefinite.

DELLA FOX (Nat Roth, mgr.): Newark, N. J., May 25-30.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.

GRAU OPERA (Jules Grau, mgr.) New Orleans, La., May 25-June 27.

KIMBALL OPERA: Baltimore, Md., May 25-30.

MISS PHILADELPHIA (Tyler and Askins, mgrs.): Philadelphia, Pa.—indefinite.

RIVARDE (Violinist): Portland, Ore., May 27, 28, Tacoma, Wash., 29, Seattle 30, Vancouver, B. C., 31, Victoria June 1, Spokane, Wash., 3, Butte, Mont., 5, Helena 6, Salt Lake City, Utah, 8, Denver, Col., 10, Kansas City, Mo., 12, Omaha, Neb., 13.

SOUSA'S BAND (D. Blakely, mgr.): Connellsville, Pa., 26, Oil City 27, Erie 28, Buffalo, N. Y., 29, Rochester, 31, Oswego June 1, Ogdensburg, 2, Kingston, Can., 3, Ottawa 4, Montreal 5, Plattsburg, N. Y., 7.

SRIDL ORCHESTRA: San Francisco, Cal., May 18-30.

STEINDORFF-EBERT OPERA: New York city May 18—indefinite.

WHITE CROOK (Eastern): Baltimore, Md., May 25-30.

WILBUR OPERA: Elmira, N. Y., May 25-30.

MINSTRELS.

DARKEST AMERICA (Will A. Junker, mgr.): Mt. Clemens, Mich., May 26, Pontiac 27, Ann Arbor 28.

NATIONAL SPECTACULAR CARNIVAL (Holspeter and Morris, mgrs.): Pontiac, Ill., May 26, Bloomington June 1, 2.

PRIMROSE AND WEST: Tacoma, Wash., May 28.

VAUDEVILLE.

AL. MARTZ: Washburn, Me., May 28, Mapleton 29, Ash and 30, Smyrna June 1.

COHEN'S COMEDIANS: New Freeport, Pa., May 29, 30.

F. F. PROCTOR (road): Syracuse, N. Y., May 25-30.

GUS HILL'S NOVELTIES: Cleveland, O., May 25-30.

HARRY MORRIS' ENTERTAINERS: Newark, N. J., May 25-30.

JACK'S EXTRAVAGANZA: Chicago, Ill., May 24-30.

JOHN W. ISHAM'S OCTOROONS: New York city May 25-30.

LONDON SPORTS: New York city May 25-30.

MANHATTAN COMEDY FOUR (Al Shean, mgr.): Chicago, Ill., June 1.

MORRIS' 20TH CENTURY MAIDS: Rochester, N. Y., May 25-30.

NEW YORK STARS (Gus Hill, mgr.): Buffalo, N. Y., May 25-30.

NASHVILLE STUDENTS: Fort Meade, S. D., May 29, Sturgis 30, Chadron June 1.

CIRCUSES.

BARNUM AND BAILEY: Scranton, Pa., May 26, Port Jervis, N. Y., 27, Middletown 28, Newburg 29, Kingston 30.

COOPER'S: New Orleans, La.—indefinite.

FOREPAUGH AND SELLS BROTHERS: Kalamazoo, Mich., May 26, South Bend, Ind., 27, Frankfort 28, Brazil 29, Effingham, Ill., 30.

HALL AND MACFLINN: Milwaukee, Wis., May 18-30.

HUNTING'S CIRCUS: Perth Amboy, N. J., May 26, Port Richmond 27, New Brighton 28, West Brighton 29, Stapleton 30.

LEWIS AND DUNLAP: Ridgeway, Pa., May 23-30.

MAIN: Lowell, Mass., May 27.

RINGLING BROS.: Madison, S. D., May 26, Mitchell 27, Brookings 28, Watertown 29, Aberdeen 30, Fargo, N. D., June 1, Crookston, Minn., 2.

TRUE AND MCVEIGH'S: Augusta, Me., May 26, 27.

WALLACE: Los Angeles, Cal., May 26.

WELSH BROS.': Schuylkill Haven, Pa., May 26, Minersville 27, Pottsville 28-30.

MISCELLANEOUS.

A. FREDERICK COLLINS (Psychological Quintette): Beloit, Wis., May 26, 27, Janesville 28-30, Waukesha June 1, 2, Fond Du Lac 3-6, Green Bay 8, 9.

BLUE MOUNTAIN JOE: Wilmington, N. C., May 18-30.

BRISTOL'S (D. M.) EQUINES: Stockton, Cal., May 21-23, Marysville June 1, 2, Chico 3, 4, Red Bluff 5, 6.

CANNON: Baltimore, Md., May 26-28, Frederick 29-31.

C. M. HAUGEROS (Hypnotist; J. R. V. Silver, mgr.): Minneapolis, Minn., April 20—indefinite.

KEMP SISTERS: Jackson, Mich., May 30, Three Rivers June 1.

LINSON GRAVES: Kansas City, Mo., April 6—indefinite.

MR. AND MRS. BALDWIN: Cleveland, O., May 18-23.

MR. AND MRS. GENERAL TOM THUMB: New London, Conn., May 26, 27, Fall River, Mass., 28-30.

SANTANELLI: New Haven, Conn., May 25-30.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Harrisburg, Pa., May 25-30, Atlantic City, N. J., June 1-20.

UNDERWOOD: Watseka, Ill., May 26, Danville 27, Williamsport, Ind., 28, Covington 29, Newport 30.

REDUCED RATES TO ST. LOUIS.

The Republican National Convention will meet in St. Louis June 16. For this occasion the B. & O. R. R. Co. will sell Excursion Tickets from all stations on its line East of the Ohio River for all trains June 12 to 15, inclusive, valid for return passage until June 21, at one fare for the round trip.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

New Productions, a Few Revivals, and the Motley Talk of London's World.

Special Correspondence of The Mirror.

LONDON, May 15, 1896.

The talk of the week in theatrical circles has been Beerbohm Tree's Haymarket production of Henry IV. (Part I.) hurriedly referred to by me last week when mailing, just after the curtain fell. As I then hinted, it is, indeed, a most artistic show, albeit somewhat audacious in the matter of cuts in the "book" of this stirring but often straggling play. Some Shakespearean enthusiasts have complained, as they always will, of the cutting of this or of that, forgetting that the modern three hours' traffic of the stage cannot possibly allow time for the speaking of all the words which our William (or our Francis) put into his plays. Look at Hamlet for example; in the ordinary acting edition no fewer than thirteen characters—mostly small, of course, are cut out. In Henry IV. (Part I) Tree's cuts have chiefly affected the long speeches, and in this regard, Tree has for the most part done wisely Also his transpositions of certain scenes are generally shrewd and to the purpose, materially improving the construction which, sooth to say, was not always a strong point with William the Wondrous, especially in his younger days.

ETHEL HAYDEN AS THE SHOP GIRL.

In all this rearrangement, and in the production generally, Beerbohm Tree has had the help of Leonard Calvert, who recently produced the same play at the Prince's, Manchester, where his late father, Charles Calvert, was wont to mount Shakespeare in such sort as to rival the pictorial glories of the Charles Kean revivals at the Princess's in London. For Irving was not yet become a Lyceum Shakespeare producer, and thus had not been able to wipe away "all trivial fond records," as his (and our) friend Hamlet would say.

Tree's Falstaff in this play is as much a *tour de force* as was his Falstaff in The Merry Wives of Windsor. You know what a long, lean man Tree is; it is, therefore, little short of wonderful to see how he makes up as though figure, face, nose, and the rest appear to reek of obesity, yea, his very eyes appear to "drop fatness," as the Psalmist hath it. Also, it is a fine, bold performance, differing strongly from the other and more "decadent" Falstaff. It lacks, here and there, the unctuousness one used to find in Phelps, who was the best *both* Falstaffs within the memory of living playgoers Tree's reading, however, is original and daring; for it seems to be his set purpose, for the most part, to make an utterly unworthy scoundrel of Old Jack, and not to allow much chance for sympathy with him. Thus Tree, as is his wont, not only attracts attention by strong acting ability, and by another astonishing example of versatility, but he also arouses added interest by once more boldly thinking for himself—in spite of all temptations to convention.

A considerable amount of the clamor clustering around this production is associated with the Hotspur of Lewis Waller, which is already a fruitful topic of conversation, although the play has only been given twice as yet, viz.: last Friday afternoon and yesterday ditto. For that apparently eternal feminine Trilby is still keeping the evening bill, and not only continuing to draw money but affording Beerbohm "Junius" Tree much scope and verge for writing to the papers on the still vexed question of Trilby piracy. Waller's Hotspur is, in diction, bearing, pathos—ay, and even humor, a quality he has hitherto carefully concealed—the absolute best I have ever seen, not even forgetting the aforesaid great actor, Phelps, who could play Hotspur almost as well as he could Falstaff. For once young Waller dropped that monotonous and suppressed form of intensity he had manifested of late years and "let it go straight from the shoulder" as it were. So fine was he and so often called to receive the ringing plaudits of the house that some actor-managers I wot of would have remarked to him, in the more or less immortal words of Captain Cuttle: "Stand by Waller!" and have given them what is now known in the highest London society as "the push!"

The King, a difficult part, being nearly all long speeches, was admirably played by William Morison, who, perhaps because he has *only* been on the stage since childhood, playing in Shakespearean and such like plays, all over the provinces and around the outlying theatres, seems to be quite a stranger to the Higher Critical Circles. Mrs. Tree was a sweet and gentle Lady Percy; Frank Gilmore, nephew of the Thornes, Thomas, Fred, etc., an unequal but on the whole promising Prince Hal; and Lionel Brough a Bardolph so humorous and so restrained withal that he would, I feel sure, have given every satisfaction to the author, who, to judge from his well known but not *too* well followed advice to the players, was a somewhat exigeant person, quite a Gilbert, Jones, and Pinero combined, eh?

The aforesaid Waller, with partner H. H. Morell, made on Saturday night another bid for public favor at their Shaftesbury Theatre, from which they lately withdrew that clever but ill-fated play, The Sin of St. Hulda. Their newest production is A Matchmaker, a four-act play by Clo. Graves, author of A Mother of Three, and Gertrude Kingston, actress, who has a kind of "society" fame as a private satirist and who has long longed for dramatic-literary honors. The piece is described as a "comedy," perhaps because it is half farce and half drama. You are never quite sure which half is about to be sprung upon you. Both ladies being clever, there is of course a good deal of smartness in the piece. Some of the lines, in fact, are a bit *too* smart; not to say saucy. Only a modern woman—such as a Lady Novelist—would have dared to write them. Moreover, one of the situations, which take place in the Country House where the name-part sorts out and arranges so many pairs of lovers, is what our modern low comedians and comic singers call "Very near the Knuckle." It shows how a secretly married young couple met each other with a candle apiece as they are departing for two separate rooms in their hostess' house. After a little love scene the bridegroom blows out one of the candles and they go canoodling off in one direction. Nothing absolutely wicked, perhaps, but our Licenser has deleted many a less "suggestive" item at times. I am inclined to think that if tidings as to such a scene in some new play in Paris had reached us, we should have blushed, more or less, and have exclaimed "Great Scott! How Cerulean!"

The chief acting successes in A Matchmaker were made by Lewis Waller in the somewhat meagre part of an earnest lover; C. E. Little as a rowdy baronet, such as Thackeray loved to paint; E. W. Gardiner and Nina Boucicault as the aforesaid secret honeymooners; Florence West as a German lady's maid, and Gertrude Kingston as the busy matchmaker. Indeed, the dual management, and their patient and plucky "backer," whose name I have confided to you before, have given this often clever play every chance. But alas! to judge from financial results up to the present, it is not destined, I fear, to break the Shaftesbury's long record for ill-fortune. Even its "blueness" will, I fear, not save it.

Nor will "blueness," apparently, save The New Baby at the Royalty, for Arthur Bourchier has arranged presently to send that somewhat rude infant packing, and to try in its place The Queen's Proctor, which is another adaptation of Sardou's play, Divorçons. This adaptation is by Herman Merivale, who has, in his time, given to the stage many cultured and playable works; notably, The White Pilgrim, a poetic play tried at the Court twenty odd years ago, and All for Her, a very fine version of A Tale of Two Cities, originally played by the late John Clayton (in the Sydney Carton part) and Ada Dyas (was it?) as the heroine. The play was subsequently acquired by Mr. and "Mommer" Kendal, as I perceive your dramatic critics now describe that able but occasionally lofty pair of players.

Augustus Harris started a somewhat daring experiment at Old Drury on Wednesday—when, to cheap prices (in itself a risky thing at such an old-established house), he revived Jo, as adapted by J. P. Burnett, from Dickens' Bleak House—certainly a very small play for such a very large stage. The name-part was again sustained by the newly returned Jennie Lee, wife of the adaptor, and she played it with all her old humor and pathos, albeit she has grown somewhat rounded in figure (shall I say)? for the poor little consumptive waif. She was well supported by Howard Russell as Tulkinghorn, Alfred Balfour as Snagsby, H. MacVicars as Buckett, and Katie Lee in her original part of Guster. Lady Dedlock was powerfully acted by the majestic Alma Stanley, who looks wonderfully well, since she died a month or two ago in the Canary Islands.

Before going any further, let me soothe the very natural perturbation which my last week's remarks must have aroused in the New York breast by saying that all is now calm between Cissie Loftus and Yvette Guilbert, and that they still "love each other dearly"—or even more so. "Praised be Heaven!" as they said in describing Act II. of The Bohemian Girl, on the programme of that cheap and vast East End theatre, the Britannia, this week.

It was strange to see this threepenny-gallery'd, sixpenny pitted home of the blood-and-thunder drama going in for grand opera—so strange that I, an old-time habitué of this Oriental gold mine, where Mrs. Sarah Lane has made fortunes and given away large consignments thereof in benevolence, went over to Hoxton to sample the experiment. It proved very droll, especially as regards the up-to-date gags concerning "jossers," "jugginses," "Matabele cranks" and "Buluwayo," dropped in by the buffo, Count Florestein.

Jedbury Junior achieved its 100th performance at Terry's Theatre last night, and once more this charming play, emanating, in effect, from your side, delighted all and sundry. Owing to the way this comedy appears to be catching on, Edward Terry—the vastly popular comedian—after whom the theatre is named, seems to be unable to see a chance of re-possessing the house for a long while to come. He must therefore, perforce, go on the road again in our provinces.

Geraldine Ulmar (wife of Composer Ivan Caryll—born Tilkin), has arranged to play the name-part in The Geisha at Daly's (where it is going immensely) in the event of "Marie Tempest's illness preventing her from appearing." This seems a somewhat strange and clumsy method of referring to Marie; don't you think so?

It would seem that May Yohe, now Lady Francis Hope, has taken the Court, and that, in consequence thereof, Mrs. John Wood finishes there next Saturday.

The picture sent this week is a capital likeness of pretty Ethel Hayden, whose delightful characterization of the title part in The Shop Girl will long linger in the memories of the multitudes that have seen her winning performance. The Shop Girl, as you know, is in its second year, and still going strong.

The Star of India, by George R. Sims and Arthur Shirley, finishes at the Princess' tomorrow (Saturday) night, and will, on Monday, transfer its scintillations to the huge Pavilion Theatre in the Whitechapel Road. It will, meanwhile, be replaced at the Princess' by Sutton Vane's "human bridge" drama, The Span of Life. Nellie Ganthony, the mimic, who was awhile ago mimicking in New York and what Sam Gerridge in Caste would call the "adjacent neighboring vicinity," has just successfuly introduced at our St. James' Hall, Piccadilly, the selections from Trilby which she tried on your side. Another Trilby burlesque was produced within the metropolitan radius this week, viz.: at Richmond-on-Thames. It was entitled Thrilby, and proved far more entertaining than many of the Trilby burlesques I have sampled, even more comic than Mr. Potter's play, as still performed with such earnestness by Beerbohm Tree and company. And, lo! this very afternoon was I condemned to inspect yet another Trilby travestie—namely, a burlesque penned and played by some amateurs who are students of the Architectural Association in this city. It was not bad, though, all things considered.

I had hoped to wind up with a notice of Messrs. Louis Napoleon Parker and Murray Carson's long promised play, Rosemary, which was due at the Criterion two or three different nights this week. But once again Rosemary, like the Spanish Fleet immortalized by Mr. Puff, "one cannot see, because it is not yet in sight." At the last moment, Rosemary, supposed to be really forthcoming to-night, has been postponed until to-morrow (Saturday), presumably owing to the illness of Edward Ripton. I shall not be surprised, however, to learn to-morrow morning of yet another postponement, for Charles Wyndham himself is again anything but well.

At the moment of mailing there is a dreadful "slump" in theatrical business, owing to the sudden heat wave here. But of this more anon.

GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

[Special Correspondence of The Mirror.]

PARIS, May 15, 1896.

The Prefecture of Police, whose knowledge concerning what goes on in Paris is not to be lightly set aside, has just put forth a little document giving out the statistics relating to fires in this city, and the roundabout towns under guard of the Parisian fire brigade, during the year of grace 1895. The total number of alarms recorded is 1,370, three of which were in churches and eleven in theatres, a fact that will not fail to favorably impress those demure persons who like to compare church with stage, and to draw inferences that reflect upon the latter, more especially as there are in Paris a hundred edifices consecrated to sacred service to every one dedicated to the drama. It must be confessed that Fate appears to have discriminated in the matter with unpardonable malice, and one may find consolation only in the saving circumstance that the Prefecture of Police has neglected to announce the amount of the damages in individual instances. It may be that the three church fires were more disastrous than were the eleven theatre fires. Upon this point rests the single hope of argument.

A general meeting of that august organization, the Société des Auteurs et Compositeurs Dramatiques, was successfully accomplished in the Salle Kriegelstein, the other day, under the benign presidency of Victorien Sardou. Henri Lavedan offered a report of the society's progress during the twelfthmonth just concluded, dwelling in review upon the memories of those authors and composers who have passed away since the meeting last held. Arsène Houssaye, Ambroise Thomas and Alexandre Dumas were particularly eulogized, and a brilliant tribute was paid to the immortal name of the latter. "If there is anything," said Lavedan, "that could console us for the death of Alexandre Dumas, it is to see in his place him whom Dumas would himself have chosen, his illustrious friend and confrere, Victorien Sardou."

The Société, by persistent effort, has placed itself in a position to practically control all business relations between French dramatic authors and theatrical managers, and this condition of affairs has precipitated a fierce attack by Léon Gandillot upon the organization and its methods. Gandillot, a clever young author of vaudeville pieces, has said in print that it should be possible for a playwright to earn his daily bread without being compelled to have recourse to the Société, such freedom of action being at present out of the question. He bitterly complains of the unsatisfactory manner in which the Société collects author's royalties, asserting that, could the association be abolished, an army of intermediaries would undertake the collecting of royalties and, there being competition, would do the work far better than the Société. Trades-unionism in dramatic work is not to the liking of Gandillot.

Henri Meilhac, a distinguished member of this monopolistic guild of dramatic writers, has gotten into the papers through the lapse of one Ernest Leday, a son of Meilhac's valet, who was arrested some time ago for running a gambling outfit in his master's kitchen. Young Leday was up in the Seine Assize Court last week for attempting to murder two equally rakish characters in a quarrel about one of the betting transactions occurring in Meilhac's wonderful kitchen. The playmaker was not called upon to appear in the case, but he could not let the chance pass, and accordingly celebrated the prisoner's release on bail by writing a letter of thanks to the magistrate, adding: "Twenty years ago I should have thanked you for having given me, by revealing the existence of a betting agency in my own kitchen, one of the best subjects for a vaudeville that one can possibly imagine."

Then the great Francisque Sarcey, master of critics, came along with the thrilling announcement that several old books of his, which had been confided to a bookbinder, were stolen by means of a confidence game! It appears that the binder sent the books by a boy to a gilder and that, in transit, the boy explained the merit of the books to a man on an omnibus. The man sent the boy on an imaginary errand, offering to hold the volumes until the lad's return, but when the youth came back, man and books had vanished. Of course, had the boy walked or ridden a bicycle instead of traveling on an omnibus this awful calamity might have been averted, and the world might have gone on as it went before. But Sarcey says that the books, though valuable, may be replaced, and this is reassuring to gods and men. They were specially printed copies for circulation in his own family, bearing the Sarcey autograph and the Sarcey book-plate, and by these ye shall know them. If any one attempts to dispose of such literary monuments as these, in good old New York, shoot him on the spot, and cable Sarcey "collect."

Liane de Pougy, that dreamy beauty whose lustrous eyes have charmed so many willing souls, was smashed up in a most absurd carriage accident the other night after one of her winning performances at the Folies-Bergére. The wicked horse attached to the brougham took fright in the Avenue Victor Hugo, the carriage was overturned, and the radiant Liane was thrown upon the unappreciative pavement. Happily, no bones were broken, but, they say, the lily Liane was covered with bruises, and may be confined to her room for nearly a week. The miserable horse should be promptly shot, or sent to the Cuban war, or made to take part in a racing drama, or have something equally dreadful done for him. And here is another catastrophe that might have been forestalled: The dainty Liane should permit her countless retinue of admirers to draw her brougham. They would be delighted beyond words if permitted the honor, and, rest assured, would never take fright and upset their fair driver.

The *Eclair* has concluded a beauty competition, in which 130 Parisian favorites of more or less good looks were entered. Photographs of the actresses were exhibited, and quite 7,000 votes were cast. To the surprise of a considerable contingent, the afore-described Liane de Pougy ran unplaced. Cléo de Mérode was an easy winner, with 3,076 votes; Sibyl Sanderson second, with 2,285; and Wanda de Boncza third, with 1,834.

Le Chevalier d'Harmental, comic opera, words by Paul Ferrier, music by André Messager, is the new bill at the Opéra Comique. The libretto is based upon a Dumas novel and the drama written by Dumas and Auguste Maquet, which, in turn, were inspired by the conspiracy against the Regent in 1718 and the passion of the Chevalier for Bathilde Durocher. The book is good, and the score, while not always coherent, is bright and entertaining. Fugère, Lepreste, and Mlle. Marignan enacted the principal parts with considerable art.

At the Bouffes-Parisiens, Tuesday evening, a lyrical fantasie, Nuit d'Amour, words by Boucheron and Barré, music by Banés, was first produced with moderate applause. The book tells an old, old story of troubadours, lords, ladies, knights, and other feudal paraphernalia, not to mention a lover's ring and a few fancied ghosts. The dialogue is good, but not very good, and the music is of an order far above the requirements of its environment, obviously avoiding the "catchiness" indispensable to success in works of this character. The leading players, Tauffenberger, Bartel Barral, Mlles. de Roskilde, Bonheur, and Manuel, did not evince any interest in their task. But there is a living chance for the piece with new music, and a generous interpolation of low comedy—remedies, however, not to be expected from Boucheron, Barré, or Banés.

A. M. M.

THEATRICAL DOINGS IN ITALY.

(Special Correspondence of The Mirror.)

ROME, May 10, 1896.

Tina di Lorenzo, I am sorry to say, has been very ill. She contracted a malarial fever last March in Venice and has been on the sick list ever since. For a time she struggled "womanfully" against the fiend, and continued to fulfil her engagements. But she was obliged to give in at last, and to seek rest in the pretty home she has already made for herself in Leghorn, where she is lovingly attended by her parents. Every day her friends go to enquire how she is and her manager and partner occasionally makes a run from Turin to see her. She will not be able to return to her work, however, before another month, at least. She has been a little overworked, I fear, and requires absolute rest for some time, otherwise we may lose her altogether—and we cannot afford that!

At our Valle Theatre we have now the Milanese dialect actor Ferravilla, who is the public's idol wherever he goes. In my opinion, Ferravilla is one of the most original actors on any stage. The like of him has almost disappeared, for he not only plays parts written and not written for him, but he improvises parts. He creates persons and speeches as he goes on, and some of his types have become so popular that they occupy a place of their own in Italian dramatic literature. His sayings and witticisms are celebrated throughout Italy, and if he imitates known personalities there are those in society who make it a study to imitate his voice, sayings and gestures in society. He is great as a comedian and great in the truth of his conceptions. He is admirably delicate at the same time, and never abdicates art in favor of vulgar popularity. He is a sovereign in his own dominion, and deserves a page in the golden book of dramatic art. He has now been twenty years before the public, and has never yet caused a yawn! Few actors can boast of this. His voice is music, his movements poetry, and his poses worthy of a painter's brush or sculptor's chisel. As for his versatility, he is Italian—*basta!* I do not suppose, however, that America will ever see him, for he plays only in dialect, which you would not understand, more's the pity.

The Air of Naples is the only new play I have to record. It might be called the "Air of New York," or of any other town, the plot having nothing to do with one town more than another. The scene is laid in a little provincial town in which a Neapolitan wants to open a variety hall. But the puritanical authorities of the place object. A variety hall means immorality. Meanwhile, the Deputy of the little town dies, and a Representant must be sent to the funeral, which takes place in Naples, and the act finishes with a comic rehearsal of the ceremony and music to be performed.

In the second act we are in Naples, and the friends of the members of the deputation do the honors of the large town by taking them to a variety hall, etc., and all the men who opposed the opening of a like institution in the little town amuse themselves like boys in the atmosphere of the large town.

To make things brighter, also, the Deputy, who was thought to be dead, is alive, and very alive to fun of all kinds, and he telegraphs to the wives of the now merry puritanical gentlemen to come and join in their husbands' merriment.

In the third act the Neapolitan is allowed to open a variety hall in the little town. It's to be called "The Air of Naples," for it was the air of Naples that did it.

Three unpublished pages of Rossini are now shown in the Rossinian Museum of Pesaro. There is not a scratch or correction on them. The notes are as clear as they are small. The music is written to the lines of Dante, in Francesca di Rimini. All the other manuscripts of Rossini's operas are also in this little museum, and all are equally clear, neat and precise—not a correction is to be found in any one of them. They look more like copies than originals. The little pianoforte, at which Rossini composed his immortal works, is also here. Rossini, indeed, seems to fill the air in this little museum, and every lover of music who comes to Italy should not fail to pay a visit to Pesaro and the Rossinian Conservatory and Museum there.

By the bye, why are not old operas revived from time to time? Cherubini, and Spontini's operas are unknown to the present generation, as are also some of Donizetti and Bossini's works. Would not Rossini's Moses and Donizetti's Anna Bolena pay? I think they would. Anyway, they are worth a trial.

S. P. Q. R.

NOTES FROM ABROAD.

The Paris Opéra will probably include in its massive repertoire Massenet's Herodiade, which was first produced at Brussels in 1882. It was played in Paris in Italian in 1883, when Victor Maurel made an attempt to revive Italian opera in Paris.

Les 28 Jours de Clairette has been revived at the Paris Gaité.

Virginie Rolland is engaged for the promised new production, Mademoiselle X——, at the Paris Dejazet.

Louis Delaunay, whose official debut in Le Misanthrope recently occurred at the Comédie Française, first appeared as Horatio in a revival of the Hamlet of Alexandre Dumas and Paul Meurice.

Villaret, a well-known tenor of the Paris Opéra, has died at the age of sixty-five, and is buried at Suresnes. His debut occurred in 1862.

Louise Grandjean, a favorite Aida at the Paris Opéra, has succeeded as Brunehilde in Sigurd.

A series of classical matinees is being given at the Paris Trocadéro, the works already presented including Horace, Les Precieuses Ridicules, Brittanicus, and Les Plaideurs. Mmes. Segond-Weber and Grumbach, and MM. Garnier, Damoye, Emile Raymond, and Galipaux were among the performers.

Liane de Pougy, the famous Parisian beauty, is to tour the French watering places in Mademoiselle Eve.

A woman at the London Aquarium, it is said, fixes a loaded rifle at one side of the stage, goes to the other, places an eggshell on her head, and fires with a second

rifle at the trigger of the first. In nearly every case the bullet from the fixed weapon smashes the egg-shell.

Massenet, it is believed, will be appointed by the French Minister of Fine Arts to succeed Ambroise Thomas as Director of the Conservatoire.

A French version of King Rene's Daughter is soon to be shown in Paris.

Le Premier Mari de France has been revived at the Cluny Theatre, Paris.

Henri VIII., a five-act drama in verse, by Armand Silvestre and Jules Bois, and Conte d'Hiver, an adaptation from Shakespeare in verse, by Bouchinet, were lately read before the committee of the Comedie-Francaise.

Charles H. Brookfield has replaced Felix Morris as the astronomer in A Mother of Three at the London Comedy.

The London Canterbury is checking bicycles free of charge.

The Cruel City, or London by Night, by Wilton Jones and Gertrude Warden, will be produced in England in the Autumn.

Hilda Spong, the Australian favorite, contemplates an English tour.

Dan Barry advertises in an Australian paper for "100 extra men for convicts in His Natural Life. Those used to jail life preferred."

Business in South Africa is said to have gone bad. The Cape Colony Dutch go to bed at 7 P. M., and the traveling expenses in Natal and the Transvaal are too great to admit of many profitable tours.

A large benefit was recently tendered to Madame Louise France at the Comedie-Parisienne, Henry Bataille's La Lépreuse being the bill.

Alexandre Guilmant has been giving Bach concerts at the Paris Trocadéro, with a chorus of the Chanteurs de Saint-Gervais.

Alfred Bruneau is composing, for the Paris Opéra, a new work to be called Messidor.

Parisian amateurs are struggling through a spell of Ibsenitis.

Taufflenberger has signed a contract to remain at the Bouffes-Parisiennes three years longer.

De Saint-Arroman and Charles Hugot's new play, Au Bonheur des Dames, is in rehearsal at the Paris Gymnase.

Dufaut, a new tenor recently discovered at Toulouse, will soon make his debut as Siegmund in Valkyrie at the Paris Opéra.

A benefit to Jules Jouy was given at the Paris Gaité lately, when Jouy's songs were rendered by well-known vaudeville singers; the Montmartre authors sung or recited their own works, and Francisque Sarcey delivered a *causerie*.

Zelie de Lussan is in England singing successfully in Godard's opera, Le Vivandière.

A triumphant debut in Paris has been made by Lillian Apel, a Detroit girl.

Sybil Sanderson is engaged for next season at the Imperial Theatre, St. Petersburg, where she will receive 100,000 francs for twenty performances. She is now resting at Lake Como.

Catherine Timberman, the Ohio contralto, has returned to England after a prosperous visit to South Africa.

William Busnach's dramatization of Zola's Nana has been revived in Paris at the Menus-Plaisirs, with Aimée Martial in the title part.

The Eden Concert at Mâcon, France, was recently destroyed by fire, the damage amounting to 80,000 francs.

M. Reyer has been elected president of the Gounod monument committee in place of the late Ambroise Thomas. The vice-presidents are Massenet and Gerome.

Georges de Porto-Riche has written for the Paris Renaissance a three-act play entitled Le Passé, containing an important part for Sarah Bernhardt.

Octave Feuillet's Le Roman d'un Jeunne Homme Pauvre was lately revived at the Paris Odéon.

Jane Brindeau, for three years past at the Michel Theatre, St. Petersburg, has returned to Paris.

Kutscherra, the famous German operatic queen, has been engaged by the Paris Opera.

Bonnesseur, formerly basso at the Paris Opéra, director of the theatre at Rouen and latterly stage manager of the Variétés, has died in Paris of heart disease.

Camille Erlanger and Ghensi's new play for the Paris Opéra-Comique, is entitled Kermaria.

Madame Samary's Theatre Blanc has closed for the season.

Dindon has passed its hundredth performance at the Paris Palais Royal.

One of the counterweights to the great chandelier in the Paris Opera, weighing nearly half a ton, fell through the ceiling into the fourth gallery, during a performance of Helle, May 20, causing a panic, which, however, was quickly allayed by the attendants. One woman was instantly killed, and another so badly injured that her recovery is impossible. Five persons received slight injuries.

Advance sales for The Geisha, in London, recently ran up to $4,000.

Not content with an "Alhambramatograph" at the Alhambra, London now has an "Empireomatographe" at the Empire.

The Telephone Girl, adapted by F. C. Burnand, has begun an English tour with Ada Blanche in the leading part.

The management of the Comedie-Francaise is said to be satisfied with the ruling of the courts in the Coquelin case. The *Gaulois* thus sums up the decision: "When M. Coquelin has paid his fine of 500 fr. thirty times, after which it would in all probability be doubled or tripled if he continued to perform in public, an arrangement will have been arrived at according to which Coquelin will pay a fixed sum down and afterwards will be allowed to continue his performances at the Porte Saint Martin."

Melba and Saville are in Paris under engagement to the Opéra, and Calvé to the Opéra Comique. Melba will leave again for New York late in October.

While playing Macbeth in the provincial town of Chatham, England, Gordon Craig, son of Ellen Terry, had an accident which came near resulting seriously. In the final combat with Macduff his sword broke, and failing to parry his adversary's weapon, he was badly gashed in the hand. A minute afterward a rope holding the curtain broke and the beam fell, knocking a stage hand insensible.

Mme. Clara Josephine Schumann, the famous musician, widow of Robert Schumann, the great composer, died at Frankfort-on-Main, May 20, aged seventy-seven years. She was one of the greatest pianists the world has ever known, and made her debut in Leipzig in 1828, having been instructed by her father, Freidrich Wieck. She married Schumann in 1840, and made famous many of his works. The trials she endured with him during his latter years were heart-rending. From his first attempt to take his own life to the time of his death in 1856 she hardly left him for an hour, except when compelled to attend to professional duties. She played in France and England, but repeatedly declined offers from America. Latterly she taught music in the Conservatoire at Frankfort.

Marie Laurent performed Pechéur d'Islande at the Bayonne Theatre, Biarritz, May 5, delighting the sojourners at the famous resort.

In celebration of the coronation of the Czar, a special programme was given at the Paris Opera, last Sunday, similar to that offered in 1893 in honor of Admiral Avelane.

F. Bourgeat has been appointed secretary of the Paris Conservatoire.

Marie Colombier's recent benefit at the Paris Porte Saint Martin handsomely relieved the needs of this worthy artist. Mounet-Sully, Coquelin, and Rejane appeared.

The Fest Vorstellungen at the Royal Theatre has been the crowning event of the Weisbaden season. Fraulein Willig in Theodora is the leading bill, and the Emperor, who greatly admires Willig, added interest by his attendance when she played. The American and English colony have given An Up-to-Date Rehearsal, with Misses Hutchinson, Carter, Freer, Von Pfeilschifter, O'Farrell, and Messrs. Fitz Gerald, Creagh, and Hutchinson in the cast.

Charles Wyndham contemplates an American tour next season.

Olga Nethersole will present Carmen at the London Gaiety on June 6, with Charles Dalton as her leading man.

Edward Rose's dramatization of Stanley Weyman's Under the Red Robe is to be produced at the London St. James' by Herbert Waring.

BOOKS REVIEWED.

"THE VERBALIST," by Alfred Ayres. New and revised edition, much enlarged. D. Appleton and Company, New York.

A new and greatly enlarged edition of "The Verbalist," by Alfred Ayres, is published by D. Appleton and Company, of this city. There are in this new book nearly one hundred and fifty more pages than were found in the former edition, and the author has spared no effort to make it complete and worthy of careful study. "The Verbalist" is a "manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety." Even the casual reader must profit by a perusal of its clever pages, and the lover of the art of using words will find in it a mine of forceful argument and helpful suggestion.

Mr. Ayres, a true friend of all that is good in the language, has written nothing wiser than his observations upon the beclouded writings of Ralph Waldo Emerson, reviewed under the caption of "swosh," and nothing of greater interest to grammarians than his valuable comments about noun construction.

Almost every word discussed is exhibited in its right and its wrong usage by the corrected quotations which, in many instances, display the carelessness in writings of college professors and other persons of like importance. Mr. Ayres, seemingly, has taken a particular pleasure in quoting a host of errors from the New York *Sun*, which poses as a mighty exemplar of the purity of language, and the author of "The Verbalist" has delighted to prove the shallowness of this pretension. Mr. Ayres' book is brilliant, plain spoken and, above all, wonderfully well written.

"SHERIDAN," a Biography, by W. Fraser Rae. Henry Holt and Company, New York.

An impartial life of Sheridan has long been needed, and the new two-volume biography by W. Fraser Rae would seem to satisfy that need. Moore's biography has long been rejected as insincere and romantic, and the most recent biography, Mrs. Oliphant's pernicious little book, was apparently written for the sake of advancing a paradox, whereby Sheridan's nationality is patronizingly condoned. No one, of course, needs to be informed that Richard Brinsley Sheridan was an Irishman—"An Irishman in whom was all the Isle." There are enough internal signs in The Rivals and The School For Scandal to leave his nationality an undeniable fact. But many there are who are quick to jump at such a paradox as Mrs. Oliphant's—that the genius of the man was due wholly to the invigorating English influence he enjoyed after leaving his barbaric birthplace.

Sheridan's latest biographer, W. Fraser Rae, does not feel the necessity of apologizing for the nationality of his subject. On the contrary, he traces at some length the genealogy of a man who carried centuries of untainted Celt in his veins. The Sheridan stock, it would seem, was bound to culminate in a product of genius. From a race of wits and scholars he sprang, and, fortunate as his English associations may have been, they were in no way responsible for his manifold genius.

Besides being warmly in sympathy with his work, Mr. Rae possesses other happy qualifications of a good biographer. He is, moreover, a friend of the Sheridan family, and whatever they could do to facilitate his labors has been graciously done. Mr. Algernon Sheridan, the present representative of the house, placed all the Sheridan papers at his disposal, and these have been judiciously used. In an introduction to the work by the Marquis of Dufferin and Ava, it is made evident that Mr. Rae "possesses the confidence of all Sheridan's descendants, because the family know from his other writings that he is studiously impartial and conscientiously accurate."

The care with which the work has been done is its most conspicuous recommendation. Nothing is related that has not been authenticated. The "good stories" ascribed to him when under the influence of liquor have all been rejected as false and malicious. This is cause for congratulation.

Sheridan, the man, the dramatist, the statesman, is vividly and sympathetically pictured. His labors in the theatre and in Parliament are comprehensively considered, and in the admirable chapter on "The Vitality of Sheridan's Plays," there is a pregnant bit of criticism by Sir Henry Irving which is worth quoting in full:

"Sheridan brought the comedy of manners to the highest perfection, and The School For Scandal remains to this day the most popular comedy in the English language. Some of the characters both in this play and in The Rivals have become so closely connected with our current speech that we may fairly regard them as imperishable. No farce of our time has so excellent a chance of immortality as The Critic. A playwright of whom these things are commonplaces must have had brilliant qualities for his craft; but the secret in this case, I think, lies in the pervading humanity of Sheridan's work. That is the only preservative against decay."

"MAGDA." A play in four acts, by Hermann Sudermann. Translated from the German by Charles Edward Amory Winslow. Lamson, Wolffe and Company, Boston and New York.

Herrmann Sudermann's play, Magda, has been put into English by Charles Edward Amory Winslow and published in book form by Lamson, Wolffe and Company. The translation, which is authorized by Herr Sudermann, preserves the spirit of the original to a remarkable degree; no attempt has been made at paraphrasing or embellishing for the sake of greater effectiveness. Mr. Winslow has done his work simply and sincerely and as a result the homely atmosphere of the play is admirably realized.

Magda is perhaps the only play of a contemporaneous dramatist that is likely to endure. Not only does it possess the most genuine elements of popular strength, but its chief role has been found one worthy of the highest artistic endeavor. During the past season here in New York, three of the greatest living actresses, —Bernhardt, Duse, and Modjeska—have appeared in this play and each, in her own individual way, created a most profound impression.

The play is a powerful protest against sordid conventionality and Philistinism. Magda, the heroine, embodies this spirit of protest. Born in a narrow, ultra-respectable environment, her artistic soul revolts against the oppressive conditions. Driven from home, she sins, suffers, matures, and finally her artistic impulse puts forth a divine flower which brings her fame and glory. She returns home to find herself hopelessly estranged from her Philistine kinsmen.

"Art itself," says George Moore, "voices an outcry against the animality of human existence; the life of the artist should be a practical protest against the so-called decencies of life. If Bohemianism is not a necessity of the artist's development, it is at least an adjuvant."

This in substance is the text of Herr Sudermann's play, and it is treated and developed with a master's hand. The play will appeal to all who have not yet lost consciousness of the well-nigh forgotten fact that drama can be literature and still be drama.

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IN MEMORIAM.

Morris Simmonds, of the well-known firm of Simmonds and Brown, the oldest dramatic agents in the world, died at his residence in this city, No. 26 West Ninety-seventh Street, on Wednesday night, May 20, after an illness of two months. Morris was born in Baltimore, Md., in January, 1838, and was educated in London, Eng. At fifteen years of age he went to Australia, where he remained about three years. His first experience in the dramatic world was when he was engaged by Samuel N. Pike as treasurer for Pike's Opera House, Cincinnati, season of 1863-64, where he remained until that house was destroyed by fire, March 22, 1866. The second season he was acting manager as well as treasurer.

After leaving this theatre Mr. Simmonds went traveling as manager for Thomas, Frederick and Edward Hanlon, who had a specialty combination, including the Hanlon Midgets. In 1867 he purchased from H. Wall the right and title of "International Agency," then located on the west side of Broadway, between Amity and Bleecker streets. In partnership with Ben Lowell, he opened a dramatic agency at 689 Broadway, west side, a few doors below Houston street. Wall and Sherry Corbyn had been conducting the "International Agency." In 1874 Lowell and Simmonds dissolved partnership, and Morris Simmonds established an agency at 10 Union Square, where he remained five years.

On May 1, 1879, I joined fortunes with Morris Simmonds, and opened an agency at 863 Broadway, west side, above Seventeenth Street, in the building now occupied by Huyler as a candy store. I had been in the dramatic agency business since May 1, 1870, at Broadway and Bleecker Streets, and also at 713 Broadway and 9 West Fourth Street. On May 1, 1881, Simmonds and Brown removed to 1166 Broadway; on April 25, 1889, to the Broadway Theatre building, and on May 1, 1892, to 1227 Broadway, corner of Thirtieth Street.

Mr. Simmonds belonged to New York Lodge, F. A. M., the Scottish Rite Bodies, Mecca Temple, Actors' Fund, Nobles of the Mystic Shrine, the Masonic Veterans, and the Hebrew societies, etc. His life was insured in the Knights Templar Association of Cincinnati, the Masonic Life Association of Buffalo, and one other association. He leaves a wife and one child, a young man past twenty-one.

As a true hearted, generous, whole-souled, honorable man I have never found his equal. Hundreds will bear witness to his unobtrusive benevolence, for no one ever applied for help that he did not give. Even tempered, courteous and kind, pure in heart, gentle and confiding in his nature, his admirable qualities as a man endeared him to all and inspired our confidence and made him respected by everyone. His career is familiar to the dramatic profession; but his character, his magnanimity, his generosity, his firmness, his affectionate and manly nature are not so widely known, and can scarcely be appreciated at their real worth.

Pure in thought and purpose, gentle and courteous to all, he endeared himself by the subtle charm of his presence to those with whom he came in contact.

Congenial and approachable in his social affiliations, loyal and devoted to his friends, companionable and cheerful in all his relations, his death leaves a void in the dramatic world. For seventeen years I was associated with him in business, and found him honest in his dealings with men, earnest in his work, true as a friend, faithful as a husband and father, while his business department was beyond all reproach; and as a friend and companion, no act occurred against which his fellow-man could say aught. Just, prompt, generous to a fault, self-sacrificing, he made and retained friendships which to-day lay tribute on his grave. During the many years of our association, not a cross word was passed between us. We had such unbounded confidence in each other that no act was ever questioned. What one did was perfectly satisfactory to the other. I question if there ever were two people in partnership that thought so much for the welfare of each other as Simmonds and Brown. These feeble, humble words are but the cold shadows of the sorrows of hearts warm with the light of love and united in common distress.

COLONEL T. ALLSTON BROWN.

THE ELKS.

Rutland Lodge, No. 315, the first lodge in Vermont, will be instituted, May 28, by District Deputy G. E. R. Fred A. J. Dunwick, and all Elks are invited to attend. The headquarters of the District Deputy will be at the Berwick, and hotel accommodations may be secured by addressing him, A. J. Boynton, H. O. Carpenter or Thomas F. Dignam.

Harrisburg Lodge 241 recently celebrated its fourth anniversary with a grand banquet, toasts being given by H. L. Calder, A. Wilson Norris, W. S. Tennis, Meade D. Detweiler, Isaac Koppenhaver, Morris H. Craiglow, W. J. George, and H. A. Chayne.

A fine pair of antlers has been presented to Steubenville Lodge by Oliver Evans, of Columbus, Ohio. The lodge had a social session April 30.

Little Falls, N. Y., Lodge 42 has elected H. P. Snyder, E. R., Dr. E. H. Douglas, E. S. K., J. R. Taylor, E. L. K., Thomas F. Ward, E. L. K., E. E. Waite, Jr., secretary, F. G. Teale, treasurer, E. O. Conyne, tyler, General W. F. Lansing, representative.

Crookston, Minn., Lodge 382 was instituted May 15, with twenty-eight charter members, by D. G. E. R. C. M. Foote, of Minnesota, and D. G. E. R. W. L. Wilder, of North Dakota, assisted by two teams from Grand Forks Lodge 255. A banquet followed at Hotel Crookston, 125 representatives being present from Minneapolis Lodge 44, St. Paul, Winnipeg, Fargo and Grand Forks.

The "pittites" in the London music halls have settled the big hat question in their own peculiar way. When a large cranium cover obstructs their view, they unite in a sing-song chorus of "Where Did You Get That Hat," and the performance cannot go on until the hat is removed.

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AT THE THEATRES.

American.—The Mikado.

The Mikado was revived at the American Theatre last evening as the second week's offering of the English Opera company installed at that house for a Summer season under the management of Paul Steindorff and Thomas Ebert.

The cast, taken as a whole, was exceptionally good. The chorus of Japanese school-girls, nobles, guards and coolies was vocally satisfactory, but juvenility was not generously distributed among the female contingent.

J. W. Kingsley was seen to advantage as the Mikado, and Richard Ling sang the role of Nanki-Pooh with telling effect.

Charles Drew was decidedly in his element as Koko and infused no end of fun into the antics of the Lord High Executioner.

Joseph Lyndle spoke the lines of Pooh Bah with an accent not Japanese, and his singing was scarcely up to the mark.

Dorothy Morton was not especially Japanese as Yum Yum, but her singing and acting of the role made an emphatic hit, and she was frequently applauded.

Dickie Martinez and Clara Randall were acceptable as Pitti-Sing and Peep-Bo respectively.

There have been cleverer Katishas than Flora Finlayson as far as the acting of the character is concerned, but vocally she proved a decided acquisition to the cast. Next week, Boccaccio.

Daly's.—Kellar.

Kellar, the magician, assisted by his wife, returned to this city last night to entertain a crowded house at Daly's with all the best of their old illusions and many new wonders of a startling order. The stage setting of the regulation sleight-of-hand first part was an innovation in its elegant simplicity, the background consisting of a rich plush curtain, which hung in heavy folds completely across the stage, and formed a singularly effective screen to offset the remarkable magic of Kellar, and the winsome figure of his pretty wife.

Following the first number came the "Casadega Propaganda," a novel spiritualistic demonstration, capitally managed and enthusiastically received. Then Kellar's more familiar "Oriental Wonders" claimed the attention they have always merited for beauty as well as ingenuity.

Mrs. Kellar's especial feature, as usual, was her phenomenal clairvoyant work, described on the house bills as "the diablerie of the decimals." It is sufficient to say that the seance was as mystifying and confounding as ever, and in more than one feature it was newly extraordinary. There surely seems ground for the opinion, often advanced, that Kellar hypnotizes his wife before attempting their performance in clairvoyance.

"The Simla Seance" followed, and a new illusion, appropriately christened Fly-To," concluded the programme. The last is perhaps Kellar's most wonderful production, and one of the nearest approaches to the supernatural that New York has ever seen.

The large audience was exceedingly amused throughout the evening, and their applause was continuous and hearty. Mr. and Mrs. Kellar were repeatedly compelled to pause in the middle of their performances to respond to the admiration of the spectators.

Garrick.—A Thoroughbred.

That Thomas Q. Seabrooke has a very strong hold upon the affections of the average theatre-goer was pretty well demonstrated at the Garrick Theatre last night. He had been engaged to succeed Henry E. Dixey in the principal part of this thoroughly English farce, and the large audience that filled the theatre doubtless went there confident that Mr. Seabrooke would add new vitality to the play.

As soon as the familiar tones of his voice were heard before his first entrance, there was a cyclonic burst of applause, and when the comedian finally came bounding on the stage in a not very deceptive make-up there was fresh provocation for enthusiasm.

Thoroughbred's qualities as a comedy have by this time been thoroughly discussed. The miseries attending the purchase of a race-horse form the gist of the piece, and, truth to tell, they are not very humorously expounded. Mr. Seabrooke as the simple old provincial mayor, who is forced into a sporting atmosphere, extracted every possible grain of humor from the part. His absurd simulation of a minstrel's costume in the last act roused the audience to the heartiest laughter. But the part itself is a thankless one, and Mr. Seabrooke, like his predecessor, Mr. Dixey, was called upon to perform that very unusual task of converting a sow's ear into a silk purse. It would need phenomenal comic genius to make Thoroughbred a legitimately funny play.

Abbey's.—La Femme de Claude.

The only new offering of Sarah Bernhardt's short engagement at Abbey's Theatre, last week, was her production on Thursday evening of Dumas' famous play, La Femme de Claude. It had been done in this country by Madame Duse in Italian and by Minnie Maddern Fiske in English. Its performance in the original was therefore of particular interest.

Madame Bernhardt's illustration of the abnormally wicked Cesarine was at times great and again remarkably weak for a woman who has shown such power in other characters. She does not make Claude's wife the utterly depraved creature Dumas evidently intended her to be. It is a question whether the dramatist meant there should be any sympathy for her, and Madame Bernhardt plays it as though the woman had sincerely repented of her faults. In the first act she was not at all convincing. In the second and third acts her best work was shown. Her scenes with Claude and Antonin in the second act were done admirably.

With one or two exceptions, Mme. Bernhardt's supporting company was inadequate. M. Deval gave an excellent performance of Claude, M. Chameroy was fairly good as Cantagnac, but M. Deneubourg's performance of Antonin was mediocre. M. Biron was good as Daniel, Mlle. Seylor looked a pretty Rebecca, and the Edmee of Mme. Valdey was satisfactory.

The failure of the gun to go off marred the effectiveness of the final scene. Mme. Bernhardt passed over the unfortunate incident very cleverly, however, and received repeated and enthusiastic calls at the fall of the curtain.

At Other Houses.

ABBEY'S.—Sarah Bernhardt appeared last week in Adrienne Lecouvreur, La Tosca, Camille, Gismonda, La Femme de Claude, and a triple bill, comprising parts of Frou Frou, Hernani, and Camille, closing on Friday night what was announced as her final American engagement.

CASINO.—The production of In Gay New York has been postponed until Thursday evening in order to give the company the advantage of further rehearsals before offering the entertainment to the public.

BROADWAY.—De Wolf Hopper and his merry company continue to big business in El Capitan, which promises to run all Summer.

FOURTEENTH STREET.—The Sunshine of Paradise Alley is drawing good patronage from the merry lovers of the homespun drama, and its city sketches are much applauded.

HARLEM OPERA HOUSE.—The ever-popular Bostonians in Robin Hood began the final week of the Harlem Opera House season last night, where they were greeted by a large and friendly audience. The principals are, with but slight changes, the same as in the original production, and the opera was presented in a splendid manner.

COLUMBUS THEATRE.—William Morris, accompanied by a strong and capable company, began a week's engagement at the Columbus Theatre last night in the stirring Russian melodrama, Michael Strogoff. In the title role Mr. Morris' fine appearance and intelligent work seemed to please an enthusiastic audience.

GRAND OPERA HOUSE.—Chauncey Olcott revived Mavourneen last night, charming a large audience by his delightful singing. Mr. Olcott still finds his most valuable support in that ripe and able character actor, Luke Martin, who possesses the art of commanding attention in a comparatively small part. This engagement closes the regular season at the Grand. Carleton Opera Company next.

AUGUSTUS THOMAS IN OILS.

Hubert Vos has painted for the Lambs' Club a life-size portrait in oils of Augustus Thomas, and the picture, handsomely framed, in a margin of gold, occupies a place of honor in the parlors of the club-house, in West Thirty-first Street. The portrait represents the author of Alabama, and a host of other popular successes, speaking at one of the Lambs' little suppers. The background shows a cosey corner in the grill room of the club, a piano at one side, and a small portrait upon the soft, red wall at the other. This little portrait, by the way, is a likeness of the artist, Hubert Vos, and constitutes his unique way of signing the whole work. At the fore is painted an edge of the supper table, with its motley array of glassware, silver, and napery—an admirable bit of still-life. Seated at the right of the central figure is shown a life-like presentment of Clay M. Greene, the efficient Shepherd of the Lambs. The portraits are all most excellent likenesses, and the entire painting an example of the highest order of the portrait painter's art. The coloring is strong yet delicately blended, the shadows capitally managed, and the lighting in imitation of artificial illumination wonderfully realistic, the latter effect having been attained by employing electric light alone during the many sittings.

THE ACTORS' FUND.

The regular work preceding the annual election of the Actors' Fund of America is being performed by those officially authorized to attend to the preliminaries of that event.

A nominating committee, drawn by lot and composed of Charles Dickson, chairman; Ralph Delmore, Adolph Jackson, Henry Bergman, Cecil Kingston, E. L. Walton and L. R. Willard, held several meetings, and after due consideration renominated these officers: A. M. Palmer, president; Louis Aldrich, first vice-president; Edwin Knowles, second vice president; Charles H. Hoyt, secretary; and Daniel Frohman, treasurer.

These officers, according to the by-laws recently adopted, will hold office for one year only. Eight trustees will go out of office in June, and the nominating committee have renominated the present board, with the exception of two members; the following to serve for two years: W. H. Crane, Al Hayman, Harrison Grey Fiske, Harley Merry, Frank G. Cotter, F. F. Mackey, Fritz Williams, and W. A. Brady.

The annual meeting of the Fund will be held at Hoyt's Theatre on Tuesday, June 2, at 11 o'clock A. M. sharp.

ACTRESSES TO ALTERNATE.

Jane Coombs and Emily Rigl will alternate the parts of Lady Dedlock and Hortense in a dramatization of Charles Dickens' Bleak House next season. Special scenery will be used in the production.

ORANGE BLOSSOMS COST $250.

The judges of the Court of Special Sessions yesterday fined John B. Doris $250 for producing the pantomime called Orange Blossoms, an account of the legal objections to which have been published.

UNDER THE BLACK FLAG.

Frank E. Long and his company were at Iron Mountain, Mich., recently, pirating Too Much Johnson, A Gilded Fool, In Mizzoura, The Middleman, In Old Kentucky, Trilby, and The Girl I Left Behind Me, and using lithographs of the three last named. They played Marinette, Wis., week ended April 25.

Valentine E. Love and a "coterie of competent players" were at Goldburg's Hall, Highland Park, Ill., last week, pirating Old Glory, The Great Diamond Robbery, and A Noble Outcast, false title for Only a Woman's Heart.

The Grahame Earle company continues to produce Nat Goodwin's In Mizzoura in the smaller Illinois towns. When last heard from they were giving nightly performances in Rushville.

John A. Stevens says that T. H. Winnett has joined the list of "pirates," and is unlawfully doing Unknown and Passion's Slave in the interior of New York State and Pennsylvania.

A. Q. Scammon reports that the Kahman's Merry company are pirating Editha's Burglar, under title of The Burglar, managed by George W. Ripley. They have recently played Moravia, Whitney's Point, New Berlin and Sidney, N. Y., where Mr. Scammon's company will present it next season.

Frank E. Long's company, previously reported as pirates, presented In Old Kentucky, Trilby, Shaft No. 2, The Middleman, Too Much Johnson, In Mizzoura, A Gilded Fool, and The Burglar, at Ishpeming, Mich., week of May 11.

What is known in barnstorming circles as "McNavin's Big Ten Cent Comedy Company," has been trying to eke out a piratical existence by appropriating such plays as Maud Muller, The Old Homestead, Private Secretary, Our Bachelors, Galley Slave, etc. The average receipts were said to be $8 to $10 per night, principally because the performances of the company, headed by Fred and Sadie Raymond, have won the distinction of being so bad that people get up and leave the theatre long before the final curtain.

SAID TO THE MIRROR.

HENRY E. DIXEY: "No, I have decided not to go on the road next year. New York is a pretty good place—good enough for me, at all events."

WILTON LACKAYE: "I have two good plays in Doctor Belgraeff and Colonel Bob, but I want to get hold of eight or ten more. It isn't safe to rely too much on a play that sounds well in the reading. I want to make a sure start as a star. One can't go backward in this profession; you've got to advance or else lose your grip altogether."

F. R. SCOTT: "The season just closing at the Library Theatre, Warren, Pa., has been the best in ten years, while the cry of bad business is heard all around. The house has paid because it has played only the best attractions and not been overbooked, following the lines laid down by J. D. Mishler. The motto, 'Good plays and only one a week,' has done the business."

VIRRA OGDEN: "I wish to warn members of the profession who appear at the Van Curler Opera House in Schenectady, N. Y. During our performance of The Girl I Left Behind Me there, on May 19, my pocket-book, containing $22 and articles of jewelry, was stolen. On reporting the matter to the police I learned that small robberies were of such frequent occurrence at that theatre as to utterly discourage them."

GEORGE HARTZ: "I wish managers and the profession generally to know through THE MIRROR that with the close of the season on May 16 I retired from the management of the Lyric Theatre, Hoboken, N. J."

W. D. MANN: "Manager Charles E. Evans will appear in his original character of McCorker, the book agent, in the revival of A Parlor Match at the Herald Square Sept. 21 next. One of the daily papers made the announcement so prematurely that we were forced to deny it. Now, however, it is an assured fact; Evans and Hoey will be together again for the New York revival."

J. D. CALDER: "I have received a cablegram from my father, who is in England, saying that The Span of Life is running like wildfire at the Princess' Theatre, London, where it was recently revived."

LUKE MARTIN: "I was the seventy-seventh man to join the new Actors' Society, and that was a year ago last Christmas. So you see our organization is of no mushroom growth. We have increased our membership rolls slowly but steadily. From the first there has been nothing belligerent in the attitude of the society, and when managers cease to believe that, they will see how useful our alliance will be to all reputable people connected with the theatrical profession."

T. H. FRENCH: "While I have no right to be Lillian Russell's champion, still when certain insinuations have been made against her drawing powers, I would like to publish her 'averages' with La Cigale. During the first run of 16 weeks at the Garden Theatre the average receipts per week were $9,915.68. During the tour of 15 weeks, the first season, they were $9,979.84. During the second season of 32 weeks the receipts averaged $8,614.33 per week. The receipts at the Chicago World's Fair during an engagement of 14 weeks were $112,715.50. Miss Russell received from me on account of her salary and share of first season of 31 weeks, $1,199.79 per week; for second season of 49 weeks, $1,232.54 per week, or $96,592.60 in all for the two seasons."

COLONEL J. F. MILLIKEN: "I went out to Etna on the New Jersey and New York Railroad last Sunday afternoon, and was so pleased with the surroundings that I purchased two lots on the banks of the Hackensack River (payments $1 per week) with the intention of going there this Summer and camping out for a week, or a month, or until I tire of it; of course coming in to the city every morning and returning in the evening. It is really a beautiful place, and I just thought that it would be a favor to members of the theatrical profession to give them a "pointer" as to where they could get a little bit of country real estate convenient to the city at a low price. I met Treasurer Shattuck, of the Academy of Music, out there looking up the situation. There is a free excursion every Sunday afternoon at two o'clock from the foot of Chambers Street, for the benefit of prospective purchasers."

IN SUMMER PLACES.

Edwin De Coursey, manager of the Carrie Louis company, who is summering at Erie, Pa., went fishing with Walter Woods, son of the Chief of Police, May 15, and together they landed seventy-six perch.

Edward W. Townsend, author of Chimmie Fadden, will spend the Summer with his family at Arverne-by-the-Sea, Long Island.

Ben B. Vernon will Summer on a farm at Wading River, L. I.

Edward P. Sullivan and his late manager, T. C. Howard, are in Montreal.

Ila Irvine is at Rockford, Ill.

Dean Raymond will Summer at Niagara Falls.

Bristow Aldridge is at Helena, Arkansas.

Charles Murray, of Murray and Mack, is in town for a couple of weeks. He will spend the Summer in the White Mountains.

Thomas R. Eagleson has closed the season with Thomas Keene, and will spend the Summer at Staten Island.

W. E. Horton writes to THE MIRROR from Mt. Clemens, Mich.: "George Irons, advance agent of Al. G. Field's Darkest America, was in town on May 15 in the interest of his company, who will play here on May 26. Nick Norton has signed as business manager for Hyde and Behman's Brooklyn Theatre. He expects to leave here for his new position about Aug. 1. W. A. Sheetz, manager of the New Masonic Theatre, Nashville, Tenn., and Ben Pflaum, manager of the White Crook company, were in town on Sunday last. Mitchell and Jess, who have been spending their vacation here, are playing Wonderland, Detroit, this week. Mr. Mitchell will remain here another week. Eddie Carroll has signed for next season with Whitney's Rob Roy company. Mr. Carroll will play the Mayor, a part which has been played the past season by his brother Richard. Charles W. Young is quite ill, having been confined to his bed for the past week. Sam Lee, for many years a member of Gorton's Minstrels, is spending his vacation at the Springs. He will go with the same company next season. Sadie Hasson has reconsidered her intention of starring next season, but as yet has no plans. She has refused several offers to re-enter the vaudeville ranks. J. W. McAndrews, 'the watermelon man,' left for Chicago on May 17 very much improved in health. Will A. Lang has closed his season, and returned to his home at this place for the Summer."

HANLEY UNDERGOES AN OPERATION.

Laurence Hanley underwent a painful and dangerous operation at St. Vincent's Hospital yesterday, but is reported to be doing well, and is expected soon to be about again.

CUES.

Above is a portrait of Etta Reed, leading lady in Corse Payton's Comedy company. Miss Reed, who has long been with Mr. Payton and has been re-engaged for next season, is noted for her beauty and her costumes. She is a prime favorite with Mr. Reed's audiences, and adds not a little to his success as an actor and manager.

Arthur C. Alston arrived in town last week, direct from San Francisco, at which point he left the Friends company, which he has handled successfully for the past two seasons. Mr. Alston's excellent work with the company has brought him several promising offers for next season, though he has not definitely closed as yet.

Linda Da Costa is not to appear in the *Telegram* bicycle parade. Miss Da Costa has never ridden a wheel in public, and says she never intends to. She learned to ride simply to assume a part in The Lady Slavey.

Manager Walter Sanford has gone to England for a short trip. He will return early in August to look after his theatre on Third Avenue. Bookings for the time not yet filled will be looked after by S. H. Cohen. Mr. Sanford has arranged with A. H. Sheldon to become business manager of the house.

Dittmar Brothers will next season put a company on the road, playing Fort Donaldson, The Captain's Mate, and The Pay Train in the popular houses. Their time is nearly all booked.

Will Burgess, manager of the Creighton Theatre, Omaha, is in town booking attractions for that house and securing people for his roof-garden.

R. J. Kirk, formerly manager for Bessie Bonehill, will have charge of the Empire Music Hall, Atlantic City.

Charles T. Ellis will open his next season in The Alsatian on Nov. 16. His Summer will be spent at Asbury Park.

Bristow Aldridge, business manager for Rhea during the past season, is visiting friends and relatives in Helena, Ark.

George W. June and Lionel Lawrence have concocted a new farce-comedy which they intend to give a Spring trial before going on tour next season.

A. Q. Scammon will have three attractions on the road next season—An American Girl, The Burglar, and Side Tracked.

The Galley Slave will go out for a Summer tour under the direction of the Campbell Brothers, opening at Danbury, Conn., this week. Joseph W. Keeler will be starred in the role of Franklin Fitts.

E. J. Stone and A. L. Stockwell closed a contract last week with Loie Fuller for a season at the Baldwin Theatre, San Francisco, opening June 29.

Charles J. Miller will place Town Topics on the road next season with a cast of vaudeville favorites.

Alexander McLean, author of The Wide, Wide World, is making the Empire Theatrical Exchange his headquarters while arranging for the production of his play.

Kirkland Calhoun left last Wednesday for Cleveland to manage the stage of the Julia Prinz Opera company, which is to play a Summer season at that city.

The tour of George Richards and Eugene Canfield in A Temperance Town will be directed by Walter James. They open their season early in September in this city.

George D. Baker, a young and talented character actor, recently closed a successful engagement with Effie Ellsler's company. Possessing versatile artistic aptitude, he is at present doing caricature work on one of the big dailies.

Hardee Kirkland, E. R. Mawson, Stephen Wright, Maurice Pike, and Belle Bucklin form the nucleus of a Summer stock company which will open at New London on Decoration Day.

A critical article on "The Art of Julia Marlowe-Taber," embellished with numerous pictures of the popular actress, is a feature of the June issue of *Godey's Magazine*.

Professor V. C. Minnelli and his wife, Mina Gennell, are at their home in Chicago after a long season with Finnigan's Ball.

Mrs. Blanche Williams, wife of "Chinese" Johnny Williams, successfully underwent a dangerous surgical operation at the Polyclinic Hospital, Chicago, last week, and is doing well.

Charles H. Montgomery has been engaged for character comedy roles in support of Edwin Gordon Lawrence.

John S. Sanford has been engaged by Augustus Pitou as advance representative for the second annual tour of Kathryn Kidder in Madame Sans Gêne. Miss Kidder's season will open at the California Theatre, San Francisco, on Aug. 31.

Frank P. Haven closed with the Noss Jollite company at Geneva, N. Y., May 16, to assume the management of the Hotel Keon at Mannington, W. Va. Mannington is a booming oil and gas town, and a good one night stand, breaking the jump between Cumberland, Grafton, and Wheeling.

James O'Neill don't like bicycles. In St. Paul recently he gave his wheel views thus: "No. I don't ride a bicycle. A horse is good enough for me, and the drives about my Summer home at New London are too delightful to be set aside for a passing fancy. Besides, this wheel craze, which is only a fad, is on the wane. Over in England the best people have dropped the bicycle, and in Paris the interest is beginning to die. Inasmuch as we get our fashions from there, it will follow as a natural sequence that the craze will lessen here."

ABBEY, SCHOEFFEL AND GRAU ASSIGN.

The firm of Abbey, Schoeffel and Grau, controlling the Metropolitan Opera House and Abbey's Theatre in this city, and the Tremont Theatre in Boston, made an assignment last Friday, naming Colonel A. A. Rand of Boston, and Louis J. Phelps, of Olin, Rives and Montgomery, New York, as assignees.

The debts of the firm were reported to reach $600,000, but the assignees are confident that $300,000 will be nearer the exact amount. The assets will represent $150,000 or $200,000.

The pecuniary condition of the firm had been serious for many months, and Mr. Abbey's recent illness precipitated the crisis. The operatic season just ended, which was under guidance of Maurice Grau, realized a substantial profit, and the Tremont Theatre, mainly directed by John B. Schoeffel, was said to be successful. Henry E. Abbey had charge of the general theatrical ventures, including the Lillian Russell company, and was the financier of the firm. Mr. Abbey's late illness rendered him unable to attend to his departments, and his partners soon found that the business had drifted into embarrassment, with the theatrical end rapidly becoming worse, and Mr. Abbey unable to save it.

When Mr. Abbey's convalescence began, a consultation was held and an assignment determined upon. The directors of the Metropolitan Opera House were informed of the condition of affairs, and have shown the kindest regard for the unfortunate lessees of the house, whose act of assignment is believed to practically cancel their lease. The firm has a number of valuable contracts and properties which, when converted into cash, will lend them a considerable assistance, and it is understood that the larger creditors have expressed an intention to show the greatest leniency.

The operatic seasons since 1891 are said to have been invariably successful, and it is well known that the engagements of Irving and Bernhardt have proven most remunerative, but the other dramatic ventures, notably that of the Lillian Russell company, which is supposed to have lost very heavily, have been all more or less disastrous.

Some arrangement, it is hoped, will be made with the Metropolitan Opera House directors by which plans already formulated for the next operatic season may be carried out, and Maurice Grau, on Saturday, sailed for Europe to attempt negotiations with various artists already under engagement, to allow contracts to stand until matters here are adjusted.

An unofficial statement of the business of the unfortunate concern, during the season just ended, has been set forth as follows:

PROFITS.

Season of grand opera at Metropolitan Opera House	$85,000
Season with Bernhardt	60,000
Season with Irving and Terry	35,000
Total	$180,000

LOSSES.

Season with Lillian Russell	$190,000
Season at Tremont Theatre	50,000
Other indebtedness, which includes investments for properties, scenery, improvements at theatres	110,000
Week of promenade concerts at Metropolitan Opera House	6,000
Total	$356,000

This tabulation leaves a deficit of about $176,000 as the result of the season's business.

For months past the Metropolitan Opera House directors, it is said, have been cognizant of the impending collapse, and their repeated warnings, had they been heeded, might have led to a wise abandoning of several luckless ventures in time to prevent the downfall. Maurice Grau, according to many authorities, urged frequently that Mr. Abbey should relinquish interest in the Lillian Russell company, wherein a fortune was lost in the productions of The Tzigane and The Goddess of Truth, which are said to have fallen from $1,000 to $3,000 a week behind expenses throughout their runs. Yet the firm for a lengthy term regularly paid Canary and Lederer a generous bonus for Miss Russell's services, the last-named firm insisting upon this payment after winning their suit against Mr. Abbey about Miss Russell's contract to them.

It is generally believed that the operatic artists and the actors employed by the firm have received salaries in full, and the present indebtedness is supposed to be for money loaned to Mr. Abbey during the past two years. William Steinway, Ogden Goelet, James Breslin, and Robert Dunlap are among the creditors named by rumor.

WHY NOT FURNISH KEYS?

Albert Livingston, who played juvenile roles in My Wife's Friend company during the past season, complains to THE MIRROR that he was robbed of his entire wardrobe during the company's engagement at the Lincoln Theatre in Chicago week of April 26, and that up to the present time James S. Hutton, manager of the Lincoln Theatre, has refused point blank to settle with him.

Mr. Livingston says that he deems it his duty, therefore, to call the attention of the profession to the fact that the robbery was due to the dressing-grooms of Mr. Hutton's theatre not being provided with keys, and that on that account four robberies of a similar character took place last season at the Lincoln. He estimates the value of his stolen wardrobe to be $200, and declares his intention of bringing suit against Manager Hutton to recover that amount.

THE ACTORS' SOCIETY.

A well attended meeting of the American Actors' Society was held at Matthews' Dancing Academy, 109 West Thirty-fourth Street, last Sunday, at which the transformation of the association into the incorporated Actors' Society of America was successfully accomplished.

A committee of representative members was appointed to cooperate with fifteen directors with a view to the preparation of a set of by laws for submission to the members on June 3.

The following officers were unanimously elected: Wright Huntingdon, president; John Malone, vice president; D. A. Washburn, secretary; and F. F. Mackay, treasurer.

The new society commences its career with a membership of 800, including seventy new members, whose applications were accepted at Sunday's meeting. As a result of this rapid growth in membership, new and more commodious offices will be secured as soon as possible.

THE NEW RIVALS MAY TRAVEL.

Manager William Harris announces that, if the performance of the new all-star cast of The Rivals at the Herald Square Theatre, Thursday evening, turns out to be encouragingly successful, the company will probably present the old comedy in Boston, Philadelphia and other cities. Manager Harris has options for houses in several leading cities pending the outcome of Thursday's experimental performance.

HISTORIC GUNS ON THE STAGE.

Frank Perley is endeavoring to secure the loan of two historic brass three-pounders for his production of The Liberty Bell in Boston next month. The guns are at present in the custody of the Bunker Hill Monument Association, but they can be of such apt service in the play and are such sure stimulants of patriotism that it is not unlikely that the required permission will be granted. The guns arrived in Boston in 1768, and were first used at the celebration of the king's birthday, June 4. When war was declared, the artillery company who guarded them resolved that they should never be used by England against the Yankees. They were accordingly smuggled into American lines and were in actual service throughout the entire war.

Vincent Crummles' notion that real "props" contribute to the elevation of the drama is not shared by Manager Perley; but in this instance their use is certainly justified. A play bearing such an inspiring title as The Liberty Bell cannot have too many patriotic adjuncts.

FUNERAL OF MORRIS SIMMONDS.

The funeral of Morris Simmonds took place Sunday morning, May 24, and his remains were interred in Cypress Hills Cemetery. Among those at the funeral services were Mrs. W. G. Jones, "Aunt Louisa" Eldridge, Miss Cohen, Ned Jones, George Herbert, Col. T. Allston Brown and wife, J. Austin Fynes, Louis Aldrich, Augustus Pitou, Delancy Barclay, Mary Ward, R. F. McClannin, H. B. Lonsdale, Russell Bassett, James McGee, Samuel Tark, R. E. Stevens, L. R. Shewell, Samuel Fletcher, and many others, including representatives from New York Lodge B. A. M., Nobles of the Mystic Shrine, and the Montefiore Council. The pall bearers were Willis Granger, David Peyser, George Morton, and Col. T. Allston Brown.

THE RIVALS IN M'KINLEYDOM.

Mark A Hanna and his wife occupied a box at the performance of The Rivals in the Euclid Avenue Opera House, Cleveland, Saturday evening, having as their guests Ex Governor McKinley and wife, Colonel Fred D. Grant and Major Moses P. Handy. Joseph Jefferson was invited to a luncheon in honor of Major McKinley, given by Colonel M. T. Herrick at the Union Club, Saturday noon, when the gentlemen previously mentioned and S. T. Everett, James M. Parmelev, and Vice President Thomas M. King, of the Baltimore and Ohio Railroad, were present. Mr. Jefferson told the party how he first met Colonel Grant's illustrious father.

THE STANDARD THEATRE CLOSES.

The Standard Theatre, under Colonel John Murray's able management, closed a highly successful season for Proprietor William Sells last Monday night. Joseph Callahan in Faust was the closing attraction and filled in a good week. Chimmie Fadden, which preceded Callahan, made money for both Mr. Sells and Mr. Hopper, being a big drawing card from the start. The house will remain closed during the Summer, when needed improvements will be made. It will open early in August with a strong attraction already booked. Many of the best attractions will be seen at the Standard next season, the time being nearly all booked.

THE GEISHA GOES TO DALY.

A cable from London brings the news that Augustin Daly has secured the exclusive American rights to The Geisha, the Japanese musical farce now running under George Edwarde's management at Daly's London Theatre. Several American managers have endeavored to secure the piece, among them Rudolph Aronson, who had an option on it, but preferred to go over to see it before signing the final contract. Mr. Aronson sailed about a week ago, and meanwhile Mr. Daly has secured the prize.

FELIX MORRIS HITS THE HATS.

Felix Morris is giving in London a funny monologue entitled A Row in the Pit, which describes with droll accuracy the wretchedness of a small boy who is prevented by an enormous hat from seeing aught of the play. An English writer says the sketch is deliciously humorous, and comments upon the very probable fact that two women wearing hats similar to the ones referred to by Mr. Morris, sat down in front and enjoyed the satire hugely.

BIRTHDAY OF THE RIVALS' MASCOT.

Fanny Rice's little daughter, Eva Mundy Purdy, travels with her mother on The Rivals special and is regarded as the mascot of the all-star cast. On May 22 the little one's birthday was celebrated by a surprise party given to her and her mother by the rest of the company, led by Joseph Jefferson. The dining car was decorated with flowers, a birthday feast was spread, and there were presents for the mascot from every member of the party.

THAT PALMER-IRVING RUMOR.

A rumor was current last week that A. M. Palmer had had some negotiations with Sir Henry Irving, prior to the latter's departure. Mr. Palmer, it was said, had made him a proposition to direct his next American tour. When seen yesterday by a MIRROR reporter, the manager said: "I don't care to say anything on the subject one way or the other."

MODJESKA STUDYING NEW PARTS.

Frank L. Perley yesterday received a letter from the Countess Bozenta stating that Modjeska's trip to California had more than accomplished its purpose. The actress has almost fully regained her old-time health, and is so elated over her quick recovery, that she has already begun the study of new parts. There is every reason to believe that Modjeska will be able to return to the stage next season, at any rate for a brief tour.

IN FAVOR OF THE LAMBS.

The complaint of E. R. Patrick against the Lambs' Club was dismissed in the Jefferson Market Court yesterday.

LOW RATES TO PITTSBURG VIA B. AND O.

The Saengerbund of North America will meet in Pittsburg June 8th to 12th.

In pursuance of its usual liberal policy the B. & O. R. R. will sell round trip tickets to Pittsburg from all stations on its line, for all trains June 6th to 8th, valid for return trip until June 13th, at one single fare for the round trip.

Tickets will also be on sale at offices of all connecting lines.

For full information address nearest B. & O. agent.

GOSSIP

Katie Rooney expects soon to go to California to play the Orpheum circuit.

J. J. Fitzsimops has been re-engaged by Fanny Davenport for next season.

John G. McDowell has joined David B. Levis' Uncle Josh Spruceby company for the Summer season in the Northwest.

Mabel Paige will open her season in August with Leopold Jordan's new Irish operatic comedy, The Colleen of Claire. Miss Paige will also present another of Mr. Jordan's operatic works entitled Selma, or the Sailor That Loved Alas(s).

Charles Frohman is said to have acquired the American rights to a dramatization of Stanley Weyman's "Under the Red Robe," by Edward Rose, in which John Drew may reopen the Empire Theatre.

Edgar Mels, ex-editor of *Hallo*, will write "The Players" column in *The Morning Advertiser* during the absence of dramatic critic James Huneker, who summers in Europe.

Francis Wilson's next season will begin at Abbey's Theatre on Sept. 27.

James Neill has gone to Denver to open his stock company season at Manhattan Beach, near that city. Rebecca Warren and Mattie Earle are in the company.

Stock companies have been arranged for short seasons at New London, Conn., and Syracuse, N. Y.

Frederick Bond, Grace Huntington, Horace Ewing and Imogene Ewing are engaged for a limited stock season at Rochester, N. Y. Several of Daly's comedies will be included in the repertoire.

The Montreal Theatre Français reports a most successful stock season.

Fanchon Beaumont, a former maid of Marie Tavary, has brought suit against the prima donna for arrears of salary. The case came up last week in the Eighth District Court of New York. Madame Tavary showed a receipt in full, signed by her maid when she was discharged in Denver last month. Decision was reserved.

Dorothy Usner, late with James T. Powers in Gentleman Joe, has gone with the Nat C. Goodwin company for the Australian trip and for next season.

Edward M. Favor and Edith Sinclair have bought the comic opera, Amina, or The Shah's Bride, and are negotiating with a prominent manager for a New York production next season.

Mr. and Mrs. J. K. Adams (Alice Hosmer) celebrated their wooden wedding on Sunday, May 24, at their cosy flat in this city. Many friends were present and emphasized their good wishes by wooden presents of all descriptions.

A benefit has been arranged for Percy Gaunt, composer and musical director, at Hoyt's Theatre, May 30.

The much-advertised Cuban-American fair, in aid of the insurgent cause, occupies Madison Square Garden this week.

J. A. Sawtelle has secured the rights to Infatuation, by Howard P. Taylor, which will be the chief attraction of the Sawtelle repertoire next season. The play has been steadily successful for seven seasons.

H. Willard Storm will Summer at his home, Scranton, Pa.

A. Toxen Worm, for three years the successful press agent and business representative for James O'Neill, has accepted a position with the Great Northern Railroad, at the Lafayette Hotel, Minnetonka Beach, for the Summer. He was tempted, he says, to accept this position that he might be In Sight of St. Paul's and keep an eye on Cal Stone.

The latest development of the cycling craze is the church sociable on wheels. Pastor Goodrich, of the Plainfield, N. J., Congregational Church, invited his flock to join in a run, last Saturday. The start was made from the church, where lemonade was served in the vestibule, and the pastor cut the pace for a twelve mile spin. There were fifty men, women and children in the party, and the new idea was most warmly praised.

James Young, who has but recently recovered from a serious attack of typhoid fever, is in town.

When the Wright Huntington Stock company recently played in Elmira, Branch O'Brien was presented with a gold mounted umbrella by the local lodge of Elks, of which he is a charter member.

Alexander Gaden closed with the Amy Lee-Frank Doane company in Fergus Falls, Minn., and returned to New York last Saturday.

It was inadvertently stated last week that Katherine De Barry had been playing leads at Forepaugh's Theatre, Philadelphia. Miss De Barry writes, in correction, that she has been playing small parts.

Emma H. Curran, who recently closed a successful season with Nat C. Goodwin, has declined a flattering offer to accompany him to Australia this Summer.

Thomas Henlon and William H. Reed of Newark Lodge 28 T. M. A., are to have a benefit performance on June 4.

Thomas B. McDonough and Harry Kennedy have gone to Ringley Lakes, Maine, to fish and shoot through the Summer months.

John Glendenning sails for Glasgow, May 29.

Maud Edna Hall has gone to Peak Island, Maine, to play leads with the Summer stock there.

Rena Atkinson has been engaged as leading soprano for the new Carleton Opera company, whose season begins next Monday at the Grand Opera House.

Robert Hilliard sailed last Wednesday for England. He will make a London production of Lost—24 Hours and also enter into negotiations with two well-known English playwrights for a new comedy for next season.

Al Hayman sails to-morrow on the *New York*.

Mrs. Agnes Booth and Cora Tanner will head The Sporting Duchess company on tour next season under Frank L. Perley's management.

Luke Martin will continue next season as stage manager with Chauncey Olcott.

Frederick Paulding intends next season to devote his talents to character work, with the possibility of remaining in New York for stock engagements. Mr. Paulding is in fine form, his season with Margaret Mather having proved encouragingly stimulative of good words from both press and public.

Joseph J. Hild, treasurer of the Bijou theatre, Brooklyn, after a two weeks' stay at his Summer residence at Whitestone, L. I., will join Pyrotechnist Pain's forces. Mr. Hild will have the management of the spectacle of Japan and China, touring the New England States.

George W. Campbell has received flattering notices all through the West for his singing of the part of Myles in The Lily of Killarney with the Carleton Opera company.

The Span of Life was presented at the Princess' Theatre, London, on Thursday, May 21, to a packed house and scored an instantaneous hit. The author, Sutton Vane, and Manager William Calder, were repeatedly called before the curtain, while the acrobats received four calls after the human bridge scene. A call also was accorded the company after every act.

OBITUARY.

Owen D. Jones, professionally known as Edmund Drury, an actor, fell overboard from Tebo's dock, foot of Twenty-fifth Street, Brooklyn, on Tuesday morning last, and was drowned. His body was found on Tuesday night by a couple of sailors who had heard his cries for help when he fell overboard, and who did their best at the time to rescue him. Jones was the son of Thomas Jones, a wealthy builder of Wilkesbarre, Pa. He evinced remarkable talent for the stage from his early youth. On a trip he made to Brazil, he entertained the captain and passengers so well with his recitation of Shakespearean selections that they gave him his passage free. There was a San Francisco manager on board, who took an interest in Jones, brought him to San Francisco and gave him a chance to make use of his talents. He was quite successful, and made hits in Hazel Kirke, The Two Orphans (with Kate Claxton), Dr. Jekyll and Mr. Hyde, Richard III. (with George C. Miln), and as Svengali in a Trilby company, which made a hit in his native town. He was the leading man of Eva Ray Hamilton's company during her starring career, which lasted one night. There is no doubt that but for his fondness for drink Jones would have made his mark on the stage. He had a rich voice and rare appreciation of the beauty of Shakespeare's lines. During his engagement in Wilkesbarre a year ago he married Jessie Richards, who is said to be quite wealthy. On the very day he was drowned she began a suit for divorce from him. He was buried by the Elks and Theatrical Mechanics' Association.

Thomas E. Wade, a vaudeville performer, lately manager of the Topic Theatre at Cripple Creek, died at Pueblo, Col., April 30, of pneumonia. He was born in Syracuse, N. Y., thirty-eight years ago, and had been interested in theatrical affairs for twenty-two years. As a member of the variety teams of Foley and Wade, and Boyd and Wade, as well as in Haverly's minstrels, he is remembered. For the past fifteen years he had managed theatres in El Paso, Fort Worth, Trinidad, Santa Fé and Albuquerque. He leaves a widow, Trixie Wade, a well-known Western variety performer.

Albert Roome, a variety performer, died in the poor house at Bridgeport, Conn., May 6, of heart disease. He was engaged at the Alexander Music Hall, where he was taken ill during the Tuesday night performance. A physician pronounced the case serious, and having no money for hospital care, the dying man was taken to the poor house. Roome was borne in Lancashire, England, thirty years ago, and first appeared in America at Tony Pastor's Theatre in 1888.

Alfred Joel, an old and highly respected manager and agent, died in this city on May 21. He was buried from the home of his two sisters on Sunday last. During his theatrical career, Mr. Joel managed such prominent attractions as Max Maretzek, Janauschek, John A. McCaull's Opera company, and Brooks and Dickson's Romany Rye.

Ernesto Abbatti, a well-known operatic stage manager, who had officiated at the Metropolitan Opera House, died at Mount Vernon, N. Y., recently, of a complication of diseases. He was over eighty years of age.

Ike Kahnweiler, for many years business manager of Kelly's Grand Opera House and National Theatre in Philadelphia, died in that city recently of Bright's disease.

THE AMERICAN THEATRICAL EXCHANGE.

The growing business of the American Theatrical Exchange has made it necessary to have a telegraph office in the rooms of the Exchange so that managers and other patrons can have direct telegraphic communication with every city in the United States. The Exchange owes its popularity with the best class of managers to its fair dealing and wide-awake business methods. Its offices have been crowded during the past week with combination and theatre managers, who make it their headquarters to arrange their plans for next season.

Those who transacted business through the American Theatrical Exchange last week, include Charles Spaulding, James J. Ford, Jr., John P. Slocum, Fred C. Whitney, Claude Goodwin, Archie McKenzie, M. H. Hudson, R. M. Gulick, Harry Kennedy, Will T. Keogh, C. N. Philley, Charles Pratt, Sidney R. Ellis, Harry Williams, Edward Bloom, and Wagenhalls and Kemper. A number of new attractions are now being added to those that are being routed through the booking department, and altogether it looks as if the American Theatrical Exchange would have an unusual rush of business this Summer.

"GOTTHOLD'S GIGANTIC GATHERING OF CAREFULLY CHOSEN CELEBRITIES."

What bids fair to be the sensation and novelty in the amusement world for the coming season is "Gotthold's Gigantic Gathering of Carefully Chosen Celebrities." The projector of this enterprise claims four distinct shows in one—farce-comedy, vaudeville, burlesque and comic opera—and a feature will be made of two and three distinct acts on the stage at the same time. E. M. Gotthold, the manager, who has had years of experience in every line of amusements, says that for years he has studied the wants of the public and intends to satisfy their every desire. His band and orchestra will be composed of soloists, as he thinks good music has much to do with the success of an entertainment of this kind. The printing will be the most elaborate in designs and enormous in quantity, embracing over thirty different kinds. E. M. Gotthold himself will be in advance, and will be assisted by two other agents. Unusual results may be predicted for this novel attraction.

CORSE PAYTON'S COMPANY.

Corse Payton, manager of one of the best repertoire companies on the road, is in town, attending to preliminaries for the ensuing season. Mr. Payton, who is a popular comedian, has had his name at the head of a company, the past three seasons, playing the principal cities of the East, and the organization has merited the praise bestowed upon it by the press, the public, and the different managers in whose houses Mr. Payton has played. The season to come is very promising. Mr. Payton has a car of his own, bearing the significant motto, "Corse Payton's $10,000 Scenic Productions," used to transport the great quantity of scenery, set stuff, stage paraphernalia, furniture, an electric plant, and everything required for his scenic productions. The company will open early in August, playing principal Eastern cities. The plays which constitute Mr. Payton's repertoire are all his own, and such as he has acquired on royalty. Mr. Payton expects to surround himself with able and competent people.

G. B. BUNNELL'S POLICY.

The Grand Opera House, New Haven, Conn., is known to all managers for its qualities as a money-maker for good attractions. Its manager, G. B. Bunnell, announces as his policy for the season of 1896-97 that he will play none but the best attractions that play the best popular-priced houses in New York. His advertising department is second to none, the house controlling billboards within a radius of thirty miles. Mr. Bunnell personally superintends the management of this house, and nothing that tends to the good of all concerned escapes his eye.

A NEW IDEA.

Among the novelties for the coming season June's Jollies, a new idea in the matter of entertainment, presented under the unique title of A Hot Show, will take the road under the management of George W. June, with L. E. Lawrence as associate. The entertainment to be presented will combine in the one performance, it is said, material that will tend to make up when strung out three distinct organizations, and will constitute a Hammerstein Olympia on one stage.

SLAVES OF GOLD IN NEW HANDS.

Elmer Grandin has disposed of his successful play, Slaves of Gold, to Arnold Reeves, who proposes to make it one of the strongest melodramatic attractions on the road. The cast will be especially selected, the scenic effects improved, and no pains spared to make a great production. Arnold Reeves, who is now booking the season of '96-'97, may be addressed at the American Theatre, Brooklyn, N. Y.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $70.
Professional cards, $1 per line for three months.
Two line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "" or "IM") 50 cents per line.*
Charges for inserting portraits furnished on application.
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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NEW YORK, - - - MAY 30, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—ENGLISH OPERA.
BROADWAY.—DR. WOLF HOPPER, 8:15 P. M.
GARRICK.—A THOROUGHBRED, 8:15 P. M.
GRAND.—CHAUNCEY OLCOTT, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—FREQUEL.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

A VERY GOOD SIGN.

In all times there have been periods of success for public displays under the title of amusement that have made the judicious grieve. Doctrinaires may differ as to whether public taste determines the character of organized entertainment; but there can be no doubt that the general equipoise and sobriety of the public discourages the meretricious, which is never able long to hold profitable attention.

For two or three theatrical seasons, there have been attempts to keep alive, under the name of art, exhibitions of women quite devoid of artistic elements. Under their original enterprises, the "living pictures," so called, were in many respects admirable, and in few details objectionable; but imitative managers, vulgarizing the original idea, have so mistakenly exploited their products, that at last the public has shown weariness, when it was expected to applaud. Thus, until some future generation shall be excited by this form of amusement, it may be said that "living pictures," and all their imitative sequences of feminine posing, are dead to popular appreciation.

This form of display, it may be remarked in passing, never had a legitimate place in the regular theatre. There are other forms, still for the moment apparently vital, that will also disappear.

A CHURCH EDICT.

THE Methodist General Conference at Cleveland, O., last week, afforded an interesting mixture of expression as to the law of this church on amusements.

LEVI MASTER, a member of the Conference from Michigan, declared that all Christendom was divided on the question upon which the church was inclined to adhere to its ancient edict, and added:

> I do not believe that it is always wrong to go to a theatre or to play cards. If you forbid a horse race, why not forbid a football game? This question should be left entirely to the individual judgment of the members of the church. It is better to allow individual judgment than to prohibit amusements that Christendom is divided on. This amusement law is a dead letter. You can't enforce it.

MR. MASTER moved to strike out the law relating to amusements, and precipitated a debate, during which others declared their belief that the existence of such a regulation in the discipline was unfortunate; yet by an almost unanimous vote the conference refused to modify it. It is quite evident that many otherwise estimable members of this religious sect know that their church is wrong in this matter, yet they have not the courage of their convictions.

A CLERICAL APPRECIATOR.

As is well known, THE MIRROR declares a lively interest in all shades of the expression of clergymen as to the theatre, and frequently feels called upon to commend or object to the sayings of persons authoritatively associated with churches on this subject, as the case may be. The following letter from a clergyman of Nova Scotia not only suggests the universality of the circulation of THE MIRROR, but proves what has long been claimed for it, to wit, that this journal is read by persons of all professions:

MAY 16, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Why do you continually "show up" every ecclesiastical crank who takes upon himself to condemn or abuse things theatrical? Those that be for the stage are more than they that be against it. The English paper, *The Stage*, seems to adopt a sensible policy. It ignores clerical traducers and encourages all persons, mainly Anglican priests like myself, who admire the drama and are supporters of the art.

I think that the men who deliver anti-dramatic homilies are the apostles of some fanatical sect as far removed from the truth as are their troublesome fulminations. Believe me, real Christianity does not even *patronize* the stage—its true professors support it as a God-given instrument for edification, instruction and recreation.

I know some clergymen, few in number, who abuse the theatre and say without reservation, "it's rotten;" I know others who give it unstinted praise. For my part, I say, like all earthly things its ideal is splendid; its development an imperfect engine, capable, if rightly controlled, of vast good. Kate Josephine Bateman, of Leah fame, has taught me practically tons of solid Christianity, and I never hear the names of Mrs. John Drew and Joe Jefferson without feeling like raising my hat and saying "God bless them."

Very fraternally,
CLERICAL FRIEND OF THE DRAMA.

P. S.—I enclose my card. I wish to state I read your paper, and lend it to my parishioners.

THE MIRROR pays occasional attention to ecclesiastical cranks of the sort described in this clergyman's letter because it is the duty of this paper to resent ignorant and gratuitous assaults upon the theatre, no matter how insignificant its detractors and libelers may be. Preachers who assail the stage may be obscure in location, mentally weak or narrow, and of little influence; but the benighted persons to whom they preach acceptably should be informed of the ignorance of their teachers and the falsity of their teachings. When those who have been ordained to inculcate Christianity themselves do not show the elementary requisites of Christian character and have no conception of the breadth and integrity of the religion they are licensed to teach, it is time for even a dramatic newspaper to point the truth, especially when the legitimate institution represented by it is slanderously assailed.

If this clerical correspondent is a regular reader of THE MIRROR, as he seems to be, he will bear witness to the fact that this paper, with honest concern, is always happy to chronicle the just estimates of the theatre that come from pulpits. It naturally admires and commends clergymen who are friends of the stage, because, generally being eminent mentally and among the leaders in the best thought of large communities, such clergymen are essential assistants of human development. This age is the best age, from all view points as to general morality and common happiness and prosperity, that the world has ever known; and the theatre has been a potent factor in the evolution of the human race to mental and physical freedom. It is, indeed, in the words of this correspondent, "a God-given instrument for edification, instruction and recreation."

THE COPYRIGHT BILL.

Under the friendly guidance of the Hon. DAVID B. HILL the copyright law amendment passed the United States Senate last Wednesday.

The bill now returns to the House of Representatives, where it was originally introduced by the Hon. AMOS J. CUMMINGS, and where it has so many earnest friends that its passage seems quite probable. In fact, it is difficult to understand any legislative theory upon which the bill should fail. It deals with a plain principle of property right, is eminently just in its terms, and is aimed at a system of dishonesty the existence of which is a reproach to a country that by its laws is supposed to protect individual belongings and to punish persons given to thievery.

It now remains with the House of Representatives to put an end to the piracy of plays by passing this bill, or to newly encourage this form of robbery by refusing to pass it.

CLEMENT SCOTT, the dramatic critic of the *Telegraph*, finding himself at the first night of BEERBOHM TREE'S King Henry IV. p'aced behind the big hat of an extremely tall woman, devoted his analytical talent to a description of the obstructing article. It is questionable whether so entertaining a writer as SCOTT thus sets a good example to critics and furthers the desired decadence of the theatre hat. If this sort of publicity were to become general, it is feared that there would be an alarming increase in the number of women who would want their hats described.

PERSONALS.

TIMBERMANN.—Rarely is found a leading woman of to-day, whose figure, voice and temperament are so happily combined as to make it possible for her to be as successful in juvenile as in heavy roles. The encomiums won by Mary Timbermann, who has just closed her season with Thomas W. Keene, are all the more remarkable on this account. Miss Timbermann's portrayal of the sweet, womanly and argumentative Portia, the intensely dramatic Queen Elizabeth, and the varied phases of Julie de Mortimer's character were at once artistic and convincing. Miss Timberman's art covers a wide range. Her success in the modern drama has enlisted quite as much public approval as her very excellent work with Mr. Keene. It is safe to predict a brilliant future for this talented actress.

MONTEITH.—Daniel Frohman has engaged Benjamin Monteith for next season for The Prisoner of Zenda. He will play Fritz Williams' old part.

VINCENT.—Charles T. Vincent has just completed The Bowery Boy, the new local melodrama in which Charles B. Ward is to star next season. Mr. Vincent is also at work on an Indian play, the scene of which is laid on the Northwestern frontier.

ST. HENRY.—Jeannette St. Henry has been re-engaged by Hoyt and McKee for the Queen of Burlesque in A Black Sheep for the seasons of 1896-97.

HERRMANN.—Professor Herrmann has been taking advantage of the fine weather of the past ten days to indulge his passion for riding and driving. Every afternoon last week he was a conspicuous figure on the Boulevard and in Central Park driving his handsome pair of bays.

SALVINI.—Alexander Salvini, who recently essayed the part of Othello, one of the most successful roles of his father, has been warmly praised by the Boston critics. He is said, however, to give more of a study of Moorish character in general than of the particular Moor Shakespeare drew.

ROCKMAN.—Sarah Bernhardt is reported to have interested herself in the artistic advancement of a young California girl, Ray Rockman, who has appeared at Daly's Theatre in a minor capacity. When Bernhardt sailed last Saturday, Miss Rockman accompanied her and will become a member of her stock company at the Théâtre de la Renaissance, Paris.

DOWNING.—Robert Downing is said to contemplate a production of a play based on incidents in the life of Putnam. He will figure as the hero of the lion's den, the drama covering seventeen years of Putnam's life.

SUDERMANN. — Hermann Sudermann, the German dramatist, is coming to this country next year to profit by the vogue which Bernhardt, Duse, and Modjeska have given his play of Magda here.

ROBINSON.—Frederick Robinson has been engaged by Sir Henry Irving to take the place in his company made vacant by the death of Henry Howe. Although he has been identified with American theatricals for a generation, Mr. Robinson is an English actor and was many years ago a popular leading juvenile in London.

SCHELL.—Hattie Schell, who will be remembered for her excellent work in Daniel Frohman's company and in Held By the Enemy, has been engaged to play the part of Nullins in The Great Northwest next season.

DEAN.—Tunis F. Dean will sail for Europe on Saturday, on the steamship *Veendam*, returning in September, to be on hand when De Wolf Hopper comes to his Baltimore theatre.

ABBEY.—Henry E. Abbey was able to go for a drive on Saturday afternoon. His recovery is now regarded as merely a matter of time.

SHAW.—Mrs. Alice J. Shaw, the incomparable whistler, will assist at the opening of the Milwaukee Exposition on May 30, remaining there for two weeks.

BERNHARDT.—Sarah Bernhardt was a passenger on the French line steamship, *La Normandie*, which sailed for Havre last Saturday. The grand salon of the steamer was filled with testimonials of the esteem in which she is held by her countrymen residing in America. Before sailing, Madame Bernhardt held a levee on the pier and on the deck of the *Normandie*.

WALSH.—George McLellan, manager for Nat C. Goodwin, announces that Blanche Walsh has been engaged as leading woman for the comedian's Australian tour.

HART.—Joseph Hart has purchased a new play, Truthful John, by M. J. Roval, in which he will appear next season under the management of D. W. Truss and Company.

RYLEY.—Madeleine Lucette Ryley's lively comedy, Christopher, Jr., has been played at Terry's Theatre in London over one hundred times under the title of Jedbury, Jr., and the piece is likely to be performed there for some months to come.

DALY.—According to a cablegram, there is considerable disappointment expressed by English theatregoers since it has become known that there is no hope of seeing Augustin Daly's company this Summer at Mr. Daly's London theatre, where the Geisha is likely to continue its run for a year to come.

SELLS.—Manager Willie Sells is not expected back from the West before the middle of next month. Till then no definite bookings will be made for the Standard Theatre.

CONQUEST.—Ida Conquest, of the Empire stock, will appear with Alexander Salvini in the new one-act pantomime, Rohan the Silent, which he will produce in Boston this week.

HASWELL.—Percy Haswell, who has been a member of Augustin Daly's company for the past five seasons, signed yesterday to remain with him next year.

AMERICAN THEATRICAL PEOPLE IN LONDON.

Colonel Sam Dawson, who has just returned from a flying trip to Europe in the interests of Isham's Oriental America, says that London is full of American theatrical people. Hardie and Van Lees, who formerly played the popular-priced houses on this side, are now classed among the most prosperous provincial managers in England. They accumulated enough money in three years to build a theatre of their own in Salford, a suburb of Manchester, costing $75,000. Their road companies are all money-makers. Frank Gordyn, an American, is their manager.

Gray and Stephens, whose dog dramas used to send the gallery gods here into paroxysms of excitement ten years ago, are also in Great Britain coining money in the provinces. So is Charles McCarthy with his "fire laddie" play, One of the Bravest, and another provincial winner is Gowongo Mohawk.

"Among our variety people on the other side," says Colonel Dawson, "Tom Murray has recently made a strong hit. He is now known as Manchester Murray, from the fact that he was the star of the last Christmas pantomime there. He is earning forty pounds a week—extremely large pay for such a performer on the other side. Johnny Martin, one of the original Big 4, is another big favorite in Queen Vic's domain. Gene Stratton, one of Jack Haverly's strong cards in the days of his glory, is doing the musical moke act in the halls with great success. Johnny Griffin, formerly of Griffin and Marks, is doing the old McNish 'silence and fun' turn with a young American partner named Dubois. They come to this country under contract to F. F. Proctor early in August.

"The American members of the profession who are in London all congregate at 'The Tankard' on Kensington Road. At certain hours of the day the place almost resembles Joe Schmidt's on Fourteenth Street.

"The Still Alarm is one of the standard attractions of the provinces, and The Girl I Left Behind Me has proved so successful on tour that it will probably hold the stage for a couple or more years to come. Fred Latham, who manages it, tells me that he never saw anything funnier than the Cockney supes posing as American soldiers. They rush in waving 'the Stars and Stripes,' and almost before the curtain has descended they throw the flags away as if they feared some contaminating touch.

"The most respected American manager in England at present is Ted Marks. His card is an open sesame to the stages of all the music halls, where his opinions are listened to with awe and reverence. Ted still manages Yvette Guilbert, and must clear from $500 to $600 weekly off commissions derived from her engagements. Ted says he may pay this country a flying visit in November 'just in time to come home to vote for McKinley, you know, and then hie back, feeling that I've done my duty as an American citizen.'"

LETTERS TO THE EDITOR.

AN ERROR CORRECTED.

DETROIT, Mich., May 7, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Permit me to correct an error your Philadelphia correspondent made last week in the cast of The Rivals. The first time that Mrs. John Drew ever played Mrs. Malaprop was Saturday evening, Feb. 22, 1879 at the Arch Street Theatre, Philadelphia, when she was the manageress. It was her complimentary benefit, and this was the cast: Mrs. Malaprop, Mrs. John Drew; Lydia Languish, Mrs. Charles Walcot; Julia, Georgie Drew Barrymore; Lucy, Miss Mansfield; Sir Anthony, Harry Edwards; Sir Lucius, Charles M. Walcot; Captain Absolute, Barton Hill; Falkland, G. H. Leonard; David, Samuel Hemple; Bob Acres, Owen Fawcett. He has made other errors in the cast, John Drew, Sr., John Brougham, etc. But let that pass.

Truly, OWEN FAWCETT.

AS TO PLAGIARISM.

BOSTON, May 20, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Mr. Scarff's letter in last week's MIRROR is something of a surprise, and merits a few lines of answer.

Since its publication, I have taken pains to read the French literature in question, and while there are points of resemblance between it and Mr. Ford's play, Bluff King Hal, that resemblance is not striking enough to warrant our anti-plagiarist's attack on Mr. Ford's integrity.

In this day, when it has become epidemic to call every writer a plagiarist, it would be well for one to thoroughly examine carefully the true conditions before making such general assertions; also to remember that Shakespeare was himself in a sense a plagiarist; and that a goodly percentage of our modern plays are plagiarisms in the strict sense of the term. If Mr. Ford is a plagiarist, he has worthy company.

Very truly yours, H. BISSING.

AN ACTOR'S PROPOSITION.

ST. LOUIS, Mo., May 22, 1896.

To the Editor of the Dramatic Mirror:

SIR.—The gross receipts of the Rivals' circus will no doubt reach nearly $200,000. Could not the rich members of that "cast" contribute $10,000 to the Actors' Fund, to be devoted to providing for the many members of the profession who the coming Summer will be in need of assistance? Or, if not making this contribution, could they not devote the gross receipts of the matinee on May 30 at the Fifth Avenue Theatre to the Fund? I am sure this has only to be mentioned to be acted upon.

I have paid $5 to see the performance (which I regret), but will gladly buy a seat for $5 if a benefit is given. Here is a chance for the all-stars to show something of the generosity of the farce-comedy stars appearing for the *Herald* ice fund.

Yours truly,
A MEMBER OF THE PROFESSION.

THE USHER.

The theatrical sensation of the week was the failure of the internationally noted firm of Abbey, Schoeffel and Grau. The misfortune was precipitated by the serious illness of Henry E. Abbey—who is now happily reported to be convalescent—whose distinguished and adventurous ability has made him perhaps the most conspicuous among English-speaking managers of his period.

Of course when "English-speaking" is used adjectively, as in this case, it has a supreme significance. As theatrical exploit is understood in these days, there are no truly remarkable managers but those whose enterprise caters to the English speaking peoples of the world.

There has been much evidence, even between the lines of the sensational endeavors of the daily press as to this failure, that the sympathy of all persons whose concern is complimentary has gone out to this firm, and particularly to Mr. Abbey, whose genius for large transactions, whose aplomb under exciting complications, and whose confidence begetting methods alone made possible the great ventures in which his partners, in their respective fields, were able assistants, and of which the general public has always been the greater beneficiary.

Mr. Abbey was the managerial Moses who opened to the great foreign stars a land of milk and honey, the fruits whereof they never might have enjoyed of their own motion. He has given this public the very best of the theatrical attractions of Europe—some of them at a money loss, though always his enterprise has added to his celebrity as an impresario—and no such operatic combinations as those that he has set before his constituency here have ever been enjoyed even in the foreign centers of this form of entertainment. Everybody will earnestly wish for Mr. Abbey's full restoration to his physical and mental powers. This end insured, he can still maintain his eminence as a manager.

I understand, by the way, that Mr. Abbey will in the future be enabled to pursue his enterprising policy in the theatrical field with less worry as to the outcome of his operatic management, although he will be dominant in that as before. It is said that the many wealthy men in New York interested in the opera intend hereafter to pay Mr. Abbey a handsome salary for his directing intelligence, and to allow salaries also to his business partners for their parts in the scheme of entertainment, holding themselves responsible for all pecuniary requirements, and in the event of continued success, to add generously from the profits to the salaried allowance.

Such an arrangement would leave Mr. Abbey free to pursue his other ventures with unusual prospects of good fortune.

✣

The annual meeting of the Actors' Fund of America will be held at Hoyt's Theatre on Tuesday of next week. The attendance will probably be larger than it has been in years, and although there is no matter of controversy in relation to the Fund administration, new interest is shown in the organization because the membership has largely increased during the year.

There are no less than twelve hundred members of the Fund whose dues have been paid to July 1, 1896; and fortunately this membership is made up of those who are in all respects eligible. In fact, the Fund never has been more representative in membership than it is to-day. This state of things is in no small measure due to the work of Louis Aldrich, who during the year has added hundreds to the membership list, and who has in pursuit of his policy of propagation paid no less than $1,000 into the Fund treasury in the form of fees from those who have joined the body through his solicitation.

A. M. Palmer, who has long adorned the presidency of the Fund, will be re-elected to that position, and the other officers, who have served honorably and acceptably, will be retained in their places.

In all respects, save that of steadily-increasing revenue, the Fund is in excellent shape. Every effort should be made, during the year now to be entered upon, to augment the income of the Fund. Its expenditures, all for charitable purposes, are and must necessarily continue to be steady and heavy. It is a model among such organizations the world over. It accomplishes greater and more admirable results, with less circumlocution and red tape, than any association of its kind ever formed.

✣

A rumor published in a literary newspaper says that a theatrical agent in London has purchased the dramatic rights in Anthony Hope's "Phroso" without reading the story, the venture being made for speculative purposes on the strength of the dramatic form of "The Prisoner of Zenda."

Mr. Hope is fortunate. And this speculator may be.

✣

A young English actor who bears a very old theatrical name—to wit, William Farren, Jr.—has with more zeal than discretion written a letter to the London *Era* which evidently was intended solely for insular perusal.

He starts his epistle with an evasion of the negligence, or worse, of an English company that recently permitted the burial of one of their number here by charity, and charges willful misrepresentation of English actors by "a certain small section of the low-class American press," adding this:

> Our leading actors and actresses have all been to America time after time. They and the members of their companies have invariably returned home with pleasant additions to their bank accounts, and even if they have received a few knocks the salve has been very grateful and comforting. Greenbacks are capital as a plaister! With the very large number of English actors and actresses over here, one cannot be surprised that American native talent is rather sore. There are very many capable men and women who have to lay off, and it is not to be wondered at if, while they suffer privation, their feelings are not very friendly to those who are keeping bread from their and their children's mouths. The American public demand more and more foreign imports, and their men of business supply their wants. If there were no foreign attractions more than half the theatres would never have been built, nor would American managers be the rich men they are.

Young Mr. Farren, it is hoped, is one of the English actors who has received few knocks and had those few "plaistered" with greenbacks. There are English actors who are welcome here because of their distinguished ability. But it is only necessary to consult some American managers to learn that the past season has introduced here many English performers whom no sort of native enterprise will ever again be burdened with.

✣

A little plain truth telling in a recent MIRROR as to dramatic criticism in New York—a statement of facts, without prejudice as to the admirable work performed here by several dramatic writers, which has naturally been misrepresented in certain quarters—is bearing fruit, and will yet bear more fruit.

In the current *Illustrated American*, Austin Brereton has a well-digested and suggestive article, entitled "The Decadence of Dramatic Criticism."

Legitimate criticism of illegitimate criticism is always in order.

THE GREAT NORTHWEST IS ALL RIGHT.

Miner, Winslow and Wilson, managers of The Great Northwest, are indignant at the reports, published on the authority of two members of the company, concerning the last night of their season in Providence. The firm deny emphatically that they owed the company a dollar, and say all salaries had been paid in full up to the closing week, and that salaries for that week were not due till after the performance of Saturday night. Two members of the company, reinforced later by a third man, refused to go on for the last act unless paid for the entire week. This the management would not do. The following letter speaks for itself:

NEW YORK, May 21, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In consequence of the report published in THE DRAMATIC MIRROR and other journals concerning The Great Northwest, we, the undersigned members of the said company, wish to state, in justice to the management, that we did not strike for our salaries last Saturday night in Providence, or at any other time, and that we have received our salaries in full up to the close of the season.

(Signed)

FRANCES DRAKE,	WM. V. GALLNEY,
W. W. DOUGLAS,	JOS. CONYERS,
GUS COHEN,	FREDERIC L. POWER,
ARTHUR W. CLARKE,	JOHN H. BROWER,
FRANK GLENN,	ROSE MAYO,
J. H. HOWLAND,	L. J. LORING,
MAUD HOSFORD,	I. B. BOADLEY,
JOHN F. WEBBER,	MINNIE DUPREE.

"Every member of our company," said Messrs. Winslow and Wilson last week, "was paid in full, barring the three men who tried to break up the performance. We propose to make it a test case with these three insubordinates, and find out whether they had the right to demand salaries before they were due. The play will go out again next Fall, and the production will be even more elaborate than that of this season."

COLONEL COCKERILL'S ST. LOUIS FUNERAL.

The final funeral services over the body of John A. Cockerill took place at St. Louis last Thursday. The remains arrived Wednesday evening from New York in charge of the widow and a party of friends. From the Union Station it was taken to undertaking rooms. The body was escorted by members of St. Louis and New York Elks. Mrs. Cockerill was accompanied by several friends, and returned to New York Friday in a private car placed at her disposal by Chauncey M. Depew.

On the day of the funeral the body was taken to the Church of the Messiah. A committee of Elks received it and placed on the casket the floral offerings of journalistic friends, Elks, and Elk lodges. At noon the St. Louis Lodge of Elks, visiting Elks, friends of the deceased, and others, gathered at the Elks' hall and marched to the church. At 1.30 services were held, after which the funeral procession was formed, and moved West to Grand Avenue, where the Elks divided ranks and allowed the hearse to pass through. The Elks then took carriages and proceeded to Elks' Rest in Bellefontaine Cemetery.

At the grave a eulogy was delivered by Honorable Charles F. Joy, and the ritualistic services of the dead were performed by the lodge. The life-size bronze Elk presented to the St. Louis Lodge in 1891 by John A. Cockerill, to replace the monument, which was at that time a large elk's head, was covered with flowers.

In compliance with his own request, Colonel Cockerill's remains were laid next to those of his friend, Manager John A. Norton.

GILMORE AND TOMPKINS' NEW ENTERPRISE

As reported in THE MIRROR over a month ago, Messrs. Gilmore and Tompkins have secured the site on Fifty-Ninth Street and Eighth Avenue occupied by Durland's Riding Academy, where they propose to erect a building of the same general description as the Madison Square Garden. The building will be triangular and will occupy the entire block between Fifty-Ninth and Sixtieth Streets. There will be a circus arena with two galleries; a roof garden with a sliding roof in case of bad weather; a billiard room, a music hall, and a resturant. The work of tearing down the present structure used as a riding school will begin next Monday. It is not expected, however, that the building as planned will be ready for utilization before next year.

HAMMERSTEIN'S LATEST SURPRISE.

Camille d'Arville signed a contract with Oscar Hammerstein last Friday to head an organization to be known as the Olympia Comic Opera company. It is Mr. Hammerstein's intention to increase the scope of his enterprise by a permanent company, which will appear the year round in the theatre portion of his establishment. The first production will be a new opera called Santa Maria, which will be put on early next Fall. Negotiations are said to be pending between Thomas Q. Seabrooke for the principal comedian's role. Mr. Hammerstein hopes also to secure the services of such singers as Pauline Hall and Della Fox.

MRS. WAYNE WOULDN'T BE "GUYED."

Mr. and Mrs. Robert Wayne played Long Branch last week with their repertoire company. At the Saturday matinee three young men who occupied a private box made themselves obnoxious to Mrs. Wayne, who complained to her husband that they were "guying" her. Mr. Wayne went round to the box and seized one of the men, named Frazier Price. At the request of the house manager, Price left the theatre. Immediately after he caused Wayne's arrest. The latter gave bail for his appearance before the next October term of court at Freehold.

A THEATRICAL ROMANCE.

Sadie Martinot, supported by Max Figman, toured the country the greater part of last season in The Passport, and closed the season in New Orleans several weeks before they had anticipated. The company arrived in New York several days later.

Tileston Bryce, who had joined the company in San Francisco, came into THE MIRROR office for his mail, which had been forwarded from the South. He had left the office, and was almost in the street, when he was called back and offered a position to originate the leading part in a play to be produced in New Haven, Conn.

Jean Pardee, a newspaper woman, and correspondent for the New Haven *Register* and the New York *World*, had written a society comedy named Bobby Mellville of London, and desired to obtain a leading man for her production.

Although Mr. Bryce was a stranger, he was sent, and the play, under the excellent stage direction of Napier Lothian, Jr., was a success. The cast was composed mainly of New Haven's social leaders.

Frances Ross, a piquante blonde, who had studied for some time under Professor G. W. Walters, a well known New York instructor, played the soubrette role, and Mr. Bryce, in purely a professional manner, undertook to instruct her in the art of making love. The play was produced on May 11 last, and even before the production it was certain that a match had been made. Dr. and Mrs. Ross, the parents of Miss Ross, strongly objected to the attachment between the young persons, purely for the reason that Mr. Bryce was an actor. Mr. Bryce is related to the Hillhouses, Mc calfs and Betts, is a great nephew of the late Mrs. Augustus Hemenway of Boston, who gave the Harvard Gymnasium at a cost of over a million dollars, and a great-grandson of the late Thomas Tileston, President of the Chamber of Commerce, whose old mansion is on the Southeast corner of Fifth Avenue and Fourteenth Street.

Finding that family objections could not be overcome, the young couple came to New York on June 17 and were married.

One month later Mary Dudley Burke, another of the cast of the New Haven production, went to New Jersey and was married to William Fitz Gerald.

The author of Bobby Mellville of London waited for the new year, and on January last was married at St. Ann's Church to John C. Clark, of New York, the pecuniary backer of the company; thus demonstrating the truth of the old theatrical superstition that "where there is one there will be three."

So far as can be learned the marriages have been extremely happy. Mr. Bryce and Miss Ross were married again by the Episcopal service at her father's house in New Haven, with due paternal forgiveness. A short European trip followed. Mr. Bryce has been playing the part of Theseus in Augustin Daly's A Midsummer Night's Dream this season. Mrs. Bryce has disappointed the New Haven gossips by not adopting the stage as a profession.

THE CHARITY RIVALS COMPANY.

The auction sale of seats for the performance of The Rivals to be given at the Herald Square Theatre next Thursday brought nearly $11,000. The play is to be presented for the benefit of the *Herald's* Free Ice Fund, than which no worthier practical charity exists. The auction sale took place at the Garrick last Friday, and nearly all the bids came from actors and managers.

William Harris, under whose direction the performance will be given, acted as chairman. He alluded to the Jefferson company as "The No. 2 Rivals company," and then went on to explain that every penny of the money bid for seats would go straight to charity, nothing whatever being deducted for expenses or the use of the theatre, as everything had been generously donated.

The auctioneers were Willie Collier, James T. Powers, Marie Dressler, and Fritz Williams. They displayed their customary *aplomb* under the ordeal of facing an audience in this somewhat unusual way, and so well did they exert their powers of persuasion that some of the boxes actually went for $100 in excess of the regular price charged. Al Hayman paid a $105 premium; May Irwin, $82.50; Marie Dressler, $80; Cissy Fitzgerald, $55; D. W. Truss and Co., $25; Corse Payton, $20.

The performance of the play by this unique cast is sure to excite mirth: Willie Collier, Bob Acres; Henry V. Donnelly, Sir Anthony Absolute; Andrew Mack, Sir Lucius O'Trigger; John C. Rice, Captain Absolute; Otis Harlan, David; Dan Daly, Falkland; Mark Sullivan, Fag; Marie Dressler, Mrs. Malaprop; Ada Lewis, Lydia Languish; Mollie Fuller, Lucy.

Charles Evans and W. D. Mann have donated the use of the Herald Square Theatre with its attachés; Messrs. Regan and Clark, H. Munson and S. Van Beuren and Co. will do all bill posting in connection with the entertainment; Messrs. Richardson and Foos, the Metropolitan Job Printing Company, and the A. S. Seer Printing Company will furnish the necessary printing, and the Eaves Costume Company have donated the use of the costumes—all without remuneration.

LAST NIGHT OF THE LADY SLAVEY.

The Lady Slavey ended her long run at the Casino last Saturday. In the course of the performance Dan Daly was presented with two unique gifts. In one scene of the play he says: "What I want is a pair of rubber boots." Whereupon David Lichtenstein came forward bearing a pair of boots, a silver cigar case, and a long testimonial, which latter read as follows:

> When thee needs manners, good Daniel (surnamed Daly in lieu of Knightly), yet would deceive thyself that rubber boots might better adorn thy attenuated nether anatomy, it is meet that we further disagree with thee by this commemorative token of thy infinite jest and hailing fellowship amongst us, these adolescent days of The Lady Slavey, just ending on this 23d eve of the May time, in the year of our Lords, Canary and Lederer, 1896, at the gay Casino of Greater New York. Witness our hands and seals.

The signatures included the names of nearly every member of the company, a number of well-known managers and a host of Mr. Daly's non-professional friends.

REDUCED RATES TO PITTSBURG.

The Prohibition National Convention will meet in Pittsburg May 27th to 29th.

For this occasion the B. & O. R. R. Co. will sell Excursion Tickets from all points on its lines for all trains of May 24th to 26th inclusive, valid for return passage until May 30th, at one single fare for the round trip.

Tickets will also be sold at coupon stations of all connecting lines.

The B. & O. maintains a double service of fast express trains, with thorough Pullman Cars attached, between Philadelphia, Baltimore, Washington and Pittsburg. Be sure your ticket reads via "Picturesque B. & O."

REFLECTIONS.

Jeanne Darland, whose portrait appears herewith, is not only a very pretty woman, but also a good actress, a combination which is rarely found in the actresses portraying secondary parts at the Paris Gymnase and Vaudeville. She acts with a great deal of intelligence and finesse. She is especially successful in modern, up-to-date ingenue parts. Her best success was achieved in the part of Suzanne in the Le Maitre de Forges (The Ironmaster).

Lee Dougherty will leave this week for Boston to stage Fred Miller's new nautical opera, The Yankee Cruiser, to be produced at the Boston Museum on June 8.

Edward P. Sullivan is visiting relatives in Montreal, after an absence of twenty years. Sullivan found all his family in prominent civic or military places.

A Baggage Check closed its season of forty weeks at Detroit, May 16, and the company were entertained on the yacht of S. J. Bowling, one of Detroit's millionaire merchants, and a school friend of Manager Charles E. Blaney.

The Yonkers Music Hall closes May 28 with a high-class vaudeville bill, under the direction of Max Freeman. Camille d'Arville, Mathilde Cottrelly, Mary Shaw, Drew Donaldson, Hubert Wilkie, Wilton Lackaye, John E. Kellerd, Cyril Scott, Charles H. Hopper, Richard Carroll, Frederic Solomon and his operatic trio, Carlos Hasselbrink, and Leopold Winkler will appear.

The engagement of Ila Irvine, whose home is at Rockford, Ill., and who is remembered as a member of E. S. Willard's and Joseph Murphy's companies, to John Machin Emmott, a New York business man, is announced. The marriage will occur in the early autumn, followed by a honeymoon tour in Europe, and Miss Irvine will retire from the stage.

John Daly Murphy has been engaged by Julius Cahn to play the title role in Charley's Aunt next season.

Alfred Kennedy has disposed of the Australian rights of his comedy-drama, Lady Blarney, to Charles F. McCarthy, late of Harrigan's company, for whom the piece has been re-written. It will be a special feature of Mr. McCarthy's Australian tour.

Berti Viesky, a Russian concert pianiste, about twenty-one years of age, who possesses a wonderful technique, is said to be in Denver for her health, traveling incognito.

Professional cards in THE MIRROR are a paying investment. They not only secure engagements, but stamp your name and line of business on the managerial memory.

Frank Lloyd, retiring manager of Proctor's Opera House, Hartford, was honored with a dinner at the Heublin, May 21. The menu card was in the form of a 16x25 poster, announcing a "good testimonial by an all-star cast presenting The Friends, or Should Auld Acquaintance be Forgot, in five courses." The cast was a list of the guests, and the synopsis outlined the dinner. At the bottom came the eloquent line, "Carriages may be ordered at any old hour." The "cast" included W. A. Graham, A. Dumont, Dr. Nathan Meyer, Thomas H. Culliton, Bruce Edwards, J. Scrugham Quinn, Edward R. Doyle, James H. Parker, A. H. Loomis, and Fred D. Jewett.

The Rev. C. H. Wills, of Belfast, Me., has written a comedy-drama, entitled Me an' Otis, which was produced by amateurs in that city on May 21.

E. S. Brigham, manager of the new Crawford Theatre, St. Joseph, Mo., is in this city for the Summer.

Edward Hoyt, having closed a successful engagement with Margaret Mather, has just signed to play leading heavy business in the Grand Opera House stock company, Washington, D. C.

W. J. Gross will summer at his country place near Manchester-by-the-Sea.

A one inch card in THE MIRROR cost $14 for three months.

Adelaide Herrmann, wife of the magician, met with a painful accident last week while cycling at her country seat at Whitestone, L. I. She sprained the muscles of her foot so badly that it was at first feared one of the small bones had been broken. She is resting at Whitestone, where perfect rest and good nursing will doubtless bring about a speedy recovery.

Congressman Henry C. Miner has purchased an estate at Bay Shore, where he will spend the Summer cruising on his launch and entertaining his friends.

The Museum of Art is now open free from 10 A. M. till sunset on Tuesdays, Wednesdays and Saturdays; from 1 P. M. till sunset on Sundays, and on Monday and Friday evenings. The Museum of Natural History is open every day from 9 A. M. till 5 P. M.; Sundays, from 1 till 5 P. M., and Tuesday and Saturday evenings till 10 o'clock.

A testimonial will be tendered to H. B. Lonsdale at the Broadway Theatre on Thursday afternoon.

Dr. G. W. Purdy, manager, has signed Ed. F. Goodwin, brother of Nat C. Goodwin, to support Fanny Rice in At the French Ball.

Thomas B. Findlay, for the past six years stage-manager of the Katie Putnam company, was married on May 4 to Cora Redfield, who was a member of McVicker's stock and other companies. They received many valuable presents.

McIntyre and Heath are reversing the general order of things by leaving the vaudeville for the dramatic stage and will star next season in Dixie Land, a comedy-drama by James M. Martin. The tour will be directed by Lawrence and Hamilton, who have completed the bookings and will also make an elaborate production of Greater New York, a meldrama by the same author.

TELEGRAPHIC NEWS

CHICAGO.

But Two Down-Town Theatres Open—"Biff" Ball's Chat of the Profession.

[Special to The Mirror.]

CHICAGO, May 25.

But two of the first-class theatres down town are now open to the public, and midsummer dullness prevails. The people did not care to see The County Fair, even with Neil Burgess, and it closed at the Columbia last night. The theatre will remain closed until June 15, when Ada Rehan and the Daly company come for two weeks in repertory. As The Gay Parisians is on for twelve weeks at Hooley's, Manager Daly selected the Columbia for the usual Rehan Summer engagement. The Grand closed last evening for the Summer with An Officer of the Second. Seabrooke was to have followed with The Speculator, but he took Dixey's place in Thoroughbred and could not make it. The Schiller will remain closed for repairs until the Henderson Extravaganza production in June. As the Chicago Opera House is devoted to vaudeville now, only Hooley's and McVicker's remain open.

The Gay Parisians has made an emphatic hit at Hooley's and it is a sure winner for "the nascot theatre." Business has been large and the audiences have been convulsed. With but one exception the critics have voted it a laughing success, but as the one dissenter termed an organization containing such people as Ferguson, Barrows, Welles, Miss Busby and Mrs. Phillips a "third rate company," there is no harm done. Ferguson is wonderfully clever, especially in the pantomime, and Miss Busby is very, very pretty. Mr. Barrows is immensely funny and Mrs. Phillips is excellent, as usual, while Mr. Welles is clever. The smaller parts are well cared for and the stage management shows Humphrey's skilled training. Altogether Manager Powers is to be congratulated once more. The Gay Parisians is a greater hit than Charley's Aunt.

The farewell dinner and annual election of the Forty Club occurs at the Wellington to-morrow evening. The guests expected are W. J. Ferguson, James O. Barrows, Joseph E. Whiting, George Boniface, Sr., President Hart, of the Chicago Baseball Club; Nate Salsbury, Major Burke, John E. McWade, L. L. Sharpe, Clay Clement, W. H. Thompson, and Frank Lane.

The Great Diamond Robbery, well acted and elaborately staged, is drawing large houses to McVicker's. The new Summer play, Lost, Strayed or Stolen, is being underlined, and the newspaper "ad," reads in this manner: "The Great Diamond Robbery. Cast includes Mme. Janauschek, Mrs. Yeamans, and others of equal prominence, Lost, Strayed or Stolen." However, "the robbery" is good, I think, for the four weeks time given to it. Lillian Lawrence does excellent work.

Otis Skinner and the others of the company which has been presenting An Officer of the Second at the Grand have left for the East.

The Drew company began its Pacific Coast tour last Monday eveng at Aurora, Ill., playing to a packed house, that was contributed to by a special train load of people from the urrounding country. Sam Myers, who goes to the coast with the company, writes me that he went in'o the news-stand at Aurora and asked the attendant if he had any of the New York papers. "Yes," replied the young man, "we have the *New York Weekly*." (Regards to James Gordon Bennett; Joseph Pulitzer please write.)

The Alhambra is closed and so is the Haymarket, but the latter house will be reopened for a week soon with John L. Sullivan, Paddy Ryan and the "Parson" Davies aggregation.

Walt Williams, the White Seal man, has returned from Grand Rapids, where he saw the big performance of The Rivals. He tells me that Crane and Tom Jefferson went into a first-class bar-room in Indianapolis and Tom called for a Martini cocktail. "Very sorry, sir," said the gentlemanly barkeeper, "but I can't give it to you. The fact is that we are all out of Martinis and I can't make you one." Thomas studied the tesselated floor a moment and then said, resignedly: "Well, make me a Manhattan if you're not all out of Manhats."

Julia Stuart, who has become a great favorite here, opened well at the Lincoln yesterday in Camille. Charles Hagar is the Armand and John W. Dunne the De Varville. East Lynne will be given Saturday afternoon.

Harry Ballard, for many years doorkeeper of the Chicago Opera House, is now guarding the portal at Hooley's, and Thomas F. Shealey, who made so many friends in the box-office of the Grand, will do the Hooley advertising. Two better selections could not have been made for "the mascot theatre."

The Private Secretary is the drama this week at Hopkins' South-Side Theatre.

The Academy of Music closed for the Summer yesterday with two performances by Katie Emmett. It will reopen Aug. 9.

Here is an echo of the Fellowship Club's breakfast to the stars of The Rivals cast: John Drew met Francis Wilson in the reception room and, greeting him effusively, asked: "Hello, Frank. How do you like acting?"

Herman Baker, so long in McVicker's box-office and now the popular ticket-seller of the Schiller, will lead to the altar one of the South Side's pretty girls on June 1.

Buffalo Bill's big Wild West Show will open a two weeks' season at the great Coliseum next Monday, and the town is ablaze with the printing of the show.

Charlie Rector has just returned from Cornell, where his son is pursuing the college course.

Merri Osborne sends me a Lady Slavey programme bearing a whole cluster of soubrette names, among them Linda Da Costa, Eva Fane, Crissie Carlisle, Gertrude Zella, Genie Uniss, Beatrice Orne, and Laurel Atkins.

Fitzgerald Murphy, the playwright, is Vice-President of the Roentgen X Ray company. He can now see what there is in a play.

Bob Arthur sends me the announcement of Percy Gaunt's testimonial at Hoyt's next Saturday. He deserves a bumper, as he always helped others.

My friend "Punch" Wheeler sends me a letter from Joe W. Spears, which is worth reproducing, I think. He dates it at Kansas City, "the Land of Milk and Honey—nit," and says:

MY DEAR PUNCH: I saw some time ago in the society column of the Osage City Daily *Clarion* that you had left the theatrical profession, or that it had left you—at any rate, the theatrical profession had lost one of its brightest literary lights, and that you had entered the railroad business as a passenger agent. To be honest with you, "Punch," I always had my suspicions regarding you, but I never for one moment thought you would deliberately and in cold blood betray your friends into the hands of the enemy. Are not theatrical rates out of Chicago bad enough without you getting mixed up in the deal? I suppose next season, when a manager wants to do a little railroad business, before going to a railroad office he will have to ship his money and jewelry out of town.

I must congratulate you on one thing, however. You are not connected with any of the roads that run between Chicago and Cincinnati. Did you ever go into one of their offices and ask them what a special would cost to Cincinnati? If not, you have missed one of the sensations of a lifetime—electrocution ain't in it with the cold chill that chases up your spine when the agent gently murmurs "three hundred"—and if you attempt to argue, he will in all probability tell you that he participated in the last hold-up, and that it is the turn for the road next door to get their pound of flesh.

By the way, "Punch," have you got chair cars on your road? If so, can a man that is not a graduate of mechanics unfold the chairs? I rode to Canada the other night in one of "our easy reclining" chair cars. When I reached my destination I had to have a surgical operation performed, in order to get my collar button out of my neck. Talk about the nations of the world agreeing on one coinage basis; they ought to make the railroads of America agree on one style of chair. Then pass a law fixing the penalty at death for any person who tries to spring a new one on a long-suffering public. If one chair was adopted, we theatrical folks could spend our Summer months studying its wonderful mysteries. We could then mount the steps of a chair car with some little confidence, knowing that we were not going to make a monkey of ourselves trying to unbutton it. My route for next season is filled, excepting one week—between the Alhambra and South Chicago. Does your road run between those two towns? If so, I wish you would pick me out six towns. But bear in mind, I don't want any towns that have lady treasurers or where the billposter is a husband of the manager's daughter, opposition transfer companies, and, above all things, if the manager writes back and tells you that he gets his orchestra from the local musical conservatory, avoid it as you would a soubrette who has ten weeks' salary due from last season. Where is South Chicago? I have before me a map of the Cincinnati, Lebanon and Northern Railroad and I can't find it anywhere. I have arrived at the conclusion that Governor Morton has included it in the Greater New York bill.

My plans for next season are well cut and trimmed. I have arranged with Armour to furnish me with a company. If you see Ben Tuthill, Ben Dodson, or Ben Did, tell them that the rumor that Murray and Mack were A. P. A.'s is false—as false as Mantell's front hair.

I am general manager for a 2x4 egg and vegetable farm out here. If you want anything in my line let me hear from you. Yours, with a light head, heart, and pocketbook.

"BIFF" HALL.

WASHINGTON.

A New Comedy, Her Brother Bob, Successfully Launched—Story of the Play—News Items.

(Special to The Mirror.)

WASHINGTON, May 25.

Before an audience that completely filled Rapley's New National Theatre, Mary Sanders, the talented and accomplished comedienne, produced to-night, for the first time on any stage, a new three-act comedy, by Charles Bradley, entitled Her Brother Bob, with the following clever cast: Guy Brabazon, Joseph Wheelock, Jr.; George Barnet, Charles MacKay; Nathaniel Webster Saltus, Edward A. Paulton; Rev. Smiles Berrywell, Percy Brooke; Detective Dodge, John Findlay; Tommy Saltus, Charles Dibdin Pitt; Dr. Maria Paveybrook, Mrs. Agnes Findlay; Daisy Howells, Maude Monroe; Harriet Stillbrook, Genevieve Redman; Dolly Delderfield, Mary Sanders. In this play Miss Sanders makes her first essay as a star, and if success is foreshadowed by pronounced applause and numberless curtain calls, her standing is assured. The play is good, the dialogue bright, and the situations thoroughly amusing. The argument concerns the love affairs of Dolly Delderfield, a mischievous, merry-hearted American girl, a student at Wellesley College, who has fallen in love with a young English officer, Guy Brabazon, from seeing his photograph, shown by his sister, and reading his letters. The young Englishman falls in love with her from his sister's glowing description, and a correspondence results. Dolly, only known as Psyche, pledges the sister to conceal her real name and portrait from the lover to test the reality and extent of his affection for his unknown sweetheart. In the midst of love's young dream news arrives that Guy has been killed in the Soudan. Broken-hearted, the girl resolves to forswear the world and to abjure marriage. To this end she executes a deed binding herself to a forfeit of $10,000 should she either marry or become engaged. This deed she persuades two of her college chums to sign, with one of the college faculty, Dr. Maria Paveybrook, a well-preserved old maid of uncertain age, who greatly admires the Anti-Marriage League. Dolly receives news that her English lover, not dead, is on his way to America to claim her. Horror-struck at what she has done, fearful of the penalty involved if she violates the conditions of the deed, she determines to escape by so managing matters that all the co-signers of the agreement shall be married or engaged to be married. She devises various schemes to this end. She encourages a young clergyman, Rev. Smiles Berrywell, to pay marked attention to the college professor, in the disguise of Snap Brogan, an ex-bookmaker and sport, an old friend of her uncle, Nathaniel Saltus. She likewise persuades her uncle to make love to the Professor, assuring him that she is a woman of wealth. The matter of wealth and the possession of property when marriage is the argument becomes a serious view when looked upon by Dolly or her uncle. Besides Dolly's deed of trust to the Anti-Marriage League, Dolly's fortune left her by her father is so controlled by her uncle that her marriage without his approval conveys her fortune to him, and her uncle's possession, left him by a departed wife, should he remarry without Dolly's consent, would revert to her. Dolly arranges for herself a pretended elopement with the clergyman, who, being in disguise as the ex-bookmaker and sport, cannot disclose his identity. Her supposed elopement is discovered by letters left with the Professor, Daisy and her uncle, who impart the news to Guy Brabazon when he arrives from England. This event upsets the calculations of the uncle, who, endeavoring to coerce Dolly into a marriage with her cousin Tommy, becomes furious and i stitutes a pursuit. Dolly reappears on the scene dressed in male attire, and is introduced to the assembled company by one of her college friends as "Her Brother Bob." She meets her English lover in this character, becomes quite chummy and intimate and is foremost in pursuit of the supposed elopers. Donning female attire, she becomes an object of devotion for the fickle lover who abjures the false one who ran away. She then escapes to reappear as Brother Bob, adding to the troubles. Throughout the play complications succeed one another in an amusing way. Finally Dolly marries all off in what is looked upon as a frolic—a mock marriage, the ceremony being performed by the supposed bookmaker, who performs the ceremony under threat of arrest for appearing in public in disguise. Dolly at length reveals herself in real person, and everybody rejoices upon the dissolution of the Anti-Marriage League and destruction of the deed.

The play was admirably interpreted by the clever company. Mary Sanders in the star part was exceedingly bright and fetching, and in both characters Dolly and Her Brother Bob, fully sustained her reputation for clean cut character work. The play was produced under the personal direction of the author, and the staging was in charge of Percy Winter. This engagement closes the regular season at this house.

The opening play of the Summer dramatic season at Allen's Grand Opera House, which commences June 1, will be Still Waters Run Deep. Manager Bucker has engaged the following company: Edwin Perry, Joseph H Hazelton, Edward N. Hoyt, Bert A. Marburgh, William Allen, John Hoffman, William Dupont, Chas. R. Gilbert, Edwin Brandon, Harry Tyles, Florence Gerald, Eleanore Newton, May Downing, Fanny Hoyt, Lucille Evans, Mabel Hoffman, Mrs. Clarendon Smith, and Alice Scantlebury. A first-class vaudeville bill will precede the dramatic attraction, the people engaged for the first week including Cummins and Gore; Helman, magician; William H. Conley, Ray Bixley, musical tramp; Findley S. Hayes, and the Brilliant Quartette.

Sousa's Peerless Concert Band drew a crowded house Sunday night to Albaugh's Lafayette Square Opera House. Arthur Payor, trombone, Mlle. Jeanne Franko, violinist, and Minnie Tracey, dramatic soprano, assisted in a brilliant programme.

The reconstruction of Metzerott's Music Hall (the new Columbian Theatre) will commence June 1. For the new theatre, the heirs of the late William G. Metzerott filed a deed of trust during the past week to secure a loan of $75,000 to the New England Mutual Life Insurance Company of Boston, on the property known as Metzerott Hall, at Twelfth and F. Street, Northwest. The trustees are Albert E. Foster of Boston and E. Quincy Smith of Washington.

Lizzie MacNichol will not be able to appear at the benefit of the attaches of the Lafayette Square, June 3, owing to an engagement of the Rob Roy company in Boston at that time.

The season of the Della Fox Opera company closes next Saturday night in Newark, N. J.

JOHN T. WARDE.

CLEVELAND.

The All-Star Cast and the Baldwins—Charles A. Gardner—Other Attractions.

(Special to The Mirror.)

CLEVELAND, May 23.

The Rivals was presented by the All-Star Cast before two fine audiences at Euclid Avenue Opera House, on 23 and matinee. Mr. Jefferson and Mr. Drew were the prime favorites, but Robert Taber and his wife shared the honors with them. Francis Wilson was very generously applauded, as were Mr. Crane and Nat Goodwin, but the climax was reached when the ten stars appeared together at the close of the second act. The performance was characterized not only by the fine acting and staging, but the perfect smoothness with which it was given.

The Baldwins and their fine company of variety artists opened for a second week to-night at the Euclid. To-morrow afternoon automatic baseball will be the attraction at the Euclid Avenue Opera House, Cleveland vs. New York being seen. The little players will hold the Euclid's stage during the time Cleveland's club is away from home.

Last night The Two Escutcheons was played at the Cleveland by the Irving Place Theatre stock company.

Charles A. Gardner opened a week's engagement at the Cleveland Theatre to-night in Fatherland, and was favored with a good house.

T. P. Brooke's Chicago Marine Band, with Sibyl Sammis as Soloist, was welcomed by a large house this evening at the Music Hall. Two more performances will be given to-morrow afternoon and evening.

The attaches of the Cleveland were benefited on the evening of 22.

The Garden Theatre opera company are now in daily rehearsal at Haltnorth's Garden Theatre. The opening will occur next Monday, Black Hussar being the opera. The principals are Nina Bertina Humphreys, Elvia Croix Seabrooke, Eva Davenport, Florence Alva, Lindsey Morrison, Edgar Temple, Mark Smith, Oscar Girard, and Douglas Flint. Thomas G. Zeplin will be musical director, Kirtland Calhoun stage manager, and Herbert Mathews business manager.

The Tippecanoe Club will give a minstrel performance next Monday at the Euclid Avenue Opera House.

Euclid Beach Park opens to the public Friday with quite a list of attractions.

Florence Alva (Florence Beardsley), a young Cleveland woman of some promise, who was last season with Henderson's Sinbad company, makes her operatic debut with the Garden Theatre opera company in Dorothy, the opera to follow Black Hussar.

WILLIAM CRESTON.

CINCINNATI.

Close of the Musical Festival—Opening of Many Summer Outing Places—Items.

(Special to The Mirror.)

CINCINNATI, May 25.

The Musical Festival Association closed its biennial series of seven concerts in Springer Hall Saturday night. They were great artistic and pecuniary successes; albeit at times the chorus was severely criticised. The concerts were attended by the ultra-society people of the city, and full dress was the rule for both ladies and gentlemen. Theodore Thomas conducted with his accustomed vigor and skill.

With the closing of the theatre the Summer season is full upon us, and the pleasure resorts are ready to receive their patrons.

The capacity of Chester Park is being taxed, especially on Sundays. The Bellstedt-Ballenberg band gives nightly concerts, while the vaudeville performance goes on in Old Vienna. The electric lights around the track permit bicycle racing during the nights. A dancing pavilion has also been erected. Next week, Cook's Imperial Circus and Royal Hippodrome will be the attraction. The American Comedy Quartette, Kastern Sisters, Devere and Le Clair, Will and Irene Meyers, James A. Reilly, and others have been engaged.

The Amphitheatre at the Zoo is now ready for entertainments, which are to be given every afternoon and evening. The artists engaged for this week are Bessie Gilbert, Sie Hassen Ben Ali's Arabs, the Deltorellos, the Zorellas, Helen Sloan, Frank Granger, and Edna Aug. In addition to these performances, the semi-weekly promenade concerts will be given as usual, while the Zoo itself is alone worth many times the price of admission.

The Ludlow Lagoon had its formal opening last Thursday. During the Winter and Spring many thousands of dollars have been spent in beautifying the place, which is now far more interesting than ever.

Coney Island will be ready for the crowds next Saturday. The bookings will consist wholly of high class musical attractions.

George E. Cooper, business manager of the Howard Hall company, is back home again. He reports a successful season of twelve weeks, which closed at Delaware, O., May 16.

Charlemayne Koehler, for many years a prominent member of Edwin Booth's company, will deliver a lecture at the Auditorium next Thursday evening on "The Art of Expression." He will be assisted by Celia Michaelowski, Fred Lampe, Olive Hamer and Mina Betscher.

WILLIAM SAMPSON.

PHILADELPHIA.

Harris' Rivals Booked at the Walnut—Summer Opera—Current Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, May 25.

This is the final week of the season, after which the only houses remaining open will be the Chestnut Street Opera House, Grand Opera House, Bijou, and Lyceum Theatre.

Decoration Day, May 30, opens the season for outdoor amusements, and the Quaker City will be abundantly supplied with the popular musical orchestras. Innes' Famous Band will be at Willow Grove; Chicago Marine Band at Lincoln Park; Gilmore's Band at Washington Park on the Delaware, and Conterno's New York Band at Neshaming Falls.

The Hinrich Opera company came to grief after the performance of Hensel and Gretel May 25, the causes being larger expenses than receipts, arrearage in payment of salaries, and the artists refusing to sing, to the general disappointment. Gustav Hinrich is now on his way to San Francisco, where he originally came from, and where he is guaranteed a salary at the Tivoli Theatre. The following artists go there on similar conditions: Mme. Kronold, Charlotte Walker, Maurice De Vries, Sig. Michelena, and Katherine Fleming.

Kellar, the magician, had a profitable week at the Chestnut Street Theatre, and could have remained here several weeks longer with equal success but for his coming engagement at Daly's Theatre, New York, where he is booked for four weeks. Dudley McAdow, his popular manager, has a beautiful suburban residence near this city, at Oak Lane, where he will spend the Summer and entertain his many friends.

The Castle Square Opera company of Boston, a double organization, which will alternate weekly with the company at the Grand Opera House, opens the season here May 26, having rented the theatre for the Summer with option of indefinite time. Charles M. Southwell is the local manager, well known, popular, and enterprising. The house has been thoroughly renovated, frescoed, and beautified at a cost of $2,000, showing that the management have faith in their new undertaking. The opening attraction is The Beggar Student, with a chorus of fifty, an orchestra of twenty-five players, besides two auxiliary bands—one a military band, the other a mandolin and guitar band for promenade concerts between the acts. The company includes Rose Leighton, Edith Mason, Clara Lane, Hattie Bell Ladd, J. K. Murray, Thomas H. Persse, William Wolff, Arthur Wooley, Frank Ramsey, William Hattie, Arlie Arnold, and A. Underwood. Popular prices, twenty-five and fifty cents, will prevail.

James B. Gentry's trial for murder of Margaret W. Drysdale must now be held, according to written agreement, without any further delay, in June term of court. It is said by advice of his counsel he will plead guilty of murder in the second degree, and thus escape capital punishment.

Miss Philadelphia is booked for a run at the Chestnut Street Opera House, the receipts last week increasing over one thousand dollars on previous week. It is a clever concert carried out by first-class artists, and deserves its success. For the fiftieth performance, June 1, the souvenir will be a handsome white silk parasol with Dresden handle.

Thomas D. Van Osten is now the sole manager of Miss Philadelphia, Tyler and Askins having withdrawn. Van Osten appears nightly on the stage as the organ-grinder in the Post Office scene, aiding his wife, Inez Macusker, who enacts the role of an Italian street singer.

The Peakes Operatic Society will produce The Mikado at the Walnut Street Theatre May 28 under the direction of Edward S. Grant, formerly of the McCaull Opera company.

For the last week of the season at the Broad Street Theatre E. H. Sothern appears in The Prisoner of Zenda. The Broad has been liberally patronized and fully deserving the success attained throughout the season.

Aubrey Boucicault, minus Sadie Martinot, is at the Park Theatre, supported by Edgar L. Davenport, in A Smart Young Man. The house will be dark after May 30. Manager William J. Gilmore now has the theatre on his hands, as Tyler and Askins have thrown up their option, and it is on the market. George Holland and Creston Clarke more than likely will be domiciled here for the Fall season.

Girard Avenue Theatre is in the last week of the season, Lillian Kennedy, assisted by James Kennedy and the excellent stock co., appearing in She Couldn't Marry Three. It is a clever performance, introducing specialties, songs, and medleys. George Holland retires from this theatre with the proud record of successfully assuming the management of a house where others failed. His good direction made the Girard a very popular house.

George H. Murray, business manager for Twelve Temptations and Devil's Auction, is in town and will Summer here.

Farewell week at Forepaugh's Theatre offers The Lady of Lyons as the attraction. A reception by the company and Mrs. John A. Forepaugh, will be given on the stage after the matinee 30, and the week closes the most prosperous season in the annals of the house.

The case of Frances Liebner, better known as Frances Booth, a chorus girl who died in this city May 9 under suspicious circumstances, has been investigated by the Coroner, the verdict being that the girl died from peritonitis resulting from malpractice.

William Harris' production of The Rivals, with Willie Collier, Andrew Mack, John C. Rice, Otis Harlan, Dan Daly, Mark Sullivan, Henry V. Donnelly, and Marie Dressler, will appear one night only, June 4, at the Walnut Street Theatre.

The Academy of Music, Atlantic City, opens its season June 1 with Signor Tressi as director. The company includes Alice Johnson, Clara Lavine, Marion Chester, Ed W. Newlin, Joseph W. Smith, C. S. Hawley, William Blaisdell, Frank Wooley, and Fred Dixon.

There was produced in this city week of Dec. 16, 1895, at the Grand Opera House, a historical opera by Julius Adler and William Carter, entitled The Patriots, under the management of Henry A. Lee. The same opera was presented for four weeks at the Atlanta Exposition, and dedicated to the Daughters of the Revolution and Patriotic Sons of America. The opera to be produced on June 1 at the Boston Theatre is presumably The Patriots, with the title changed to The Liberty Bell. The scenes introduced in The Patriots comprised one of Boston harbor, with men in disguise of Indians throwing tea overboard; a midnight camp scene, ending in a battle, with tableau, and a scene of Independence Hall, with the Liberty Bell.

S. FERNBERGER.

BOSTON.

The Abbey Failure No Surprise in the Hub—Last Night's One Novelty.

(Special to The Mirror.)

BOSTON, May 23.

At the Tremont, this evening, the first performance of Harry Askin's Boston review, The Merry-Go-Round, was given before a big audience. In honor of the author, R. A. Barnet, the Cadets were present to serve as mascots for the occasion, and the show was given by the splendid company, which has been selected with the greatest of care. Don't ask me about the plot. I presume there was one, but I had no time to pay any attention to it, in following the long list of specialties which were crowded in to make up the entertainment.

At the Castle Square grand opera is having its innings again, and Aida followed in the footsteps of The Beggar Student. For the presentation of this work a number of additions have been made to the company, including Mary Linck, who was here with Hansel and Gretel; William Mertens, late of the Damrosch Opera company, and John Beall, late of the New England Conservatory of Music. Fatmah Diard won the honors of the evening by her performance of Aida.

The Sporting Duchess is in its last week at the Hollis Street Theatre, and the house will close for the season 30. The business has been something phenomenal, and the records of the season at this theatre have been broken by the play.

This is also the last week of the run of Shore Acres at the Boston, and James A. Herne has added to the popularity which he has achieved here in past years.

The Museum, too, concludes its regular season this week with the performance of Alexander Salvini in the popular pieces of his repertoire.

Elmer Rice outdid himself last week by losing the prima donna of the Castle Square Theatre company. Anna Lichter was reported as missing, and by the time that the newspapers had all got her well lost she turned up in the wilds of Quincy, where she had gone to study her part of Aida and incidentally to go fishing with William Schuster. Mr Rice has been receiving many congratulations upon her recovery.

Sweet Lavender, as acted by Minnie Dupree, Harry Woodruff, Annie Clarke, Eugene Ormonde, Louis Massen, and Emma Sheridan-Frye was one of the most delightful performances that has been seen in Boston this season. It was given for charity, and was a treat in every way.

C. Blanche Rice has recovered from the severe attack of pneumonia which compelled her to retire from the stage last Winter.

In the Legislature an adverse committee report was accepted on the petition of S. B. Capen and others for legislation prohibiting the giving of concerts of sacred music on Sunday, except in the case of concerts given for charitable or religious purposes or of free open-air concerts given by towns. The majority of the committee on the judiciary did not think it well at this time to permit applications for injunctions to enforce laws long on the statute books, as was sought by the petitioners.

Two creole "actresses," a stiletto, and two chunks of jealousy figured in the municipal court last week. Angie Otis and Florence Briscoe, together with "Kid" Burt, were before Judge Dewey on a continued charge of assault. Florence was charged with stabbing Angie in the chest, and "Kid" was charged with assaulting Michael Patro, who attempted to act as a peacemaker. Patro's jaw was broken with a brickbat during the melee. Burt was fined $10, but owing to conflicting testimony, the Briscoe woman was discharged.

The Senate committee on the Judiciary has reported that the house bill transferring the power of licensing theatres in Boston from the Board of Aldermen to the Board of Police, ought not to pass.

The rehearsal of The Yankee Cruiser, which is to be the Summer feature of the season at the Museum, are being held at the Hollis. A little bird flew over the theatre and told me that the opera was very much like Nancy Lee, which has never been played in Boston, but I hardly think that can be possible. The first performance has been postponed to June 8 so as to get everything in readiness. The company, which is being engaged, will include Charles Wayne, W. H. Sloane, W. G. Stuart, Thomas Walker, Jennie Weathersby, Celeste Wynne, Emma Pollock, Lee Dougherty, Florence Dunbar, and others.

Lotta Dean Bradford is going to play The Dancing Footpad at the benefit of the Grand Opera House employes 29.

All New England is being extensively billed by Frank L. Perley for The Liberty Bell, and I hope that the run will be as successful at the Boston as this popular manager deserves.

E. J. Ratcliffe, of The Sporting Duchess, has entered some of his horses in the coming races at the Country Club.

J. K. Murray and Clara Lane are happily settled for the Summer at Winthrop, where they have purchased a house.

A petition has been filed in the Probate Court for the probating of the will of John Stetson, Jr. The citation is returnable June 4. The heirs named in the petition are the late Katherine Stokes Stetson and John Stetson, Sr.

Frank J. Pilling pleaded guilty in the Superior Criminal Court to having obscene pictures in his possession on March 1, and was fined $100. He paid the fine.

The failure of Abbey, Schoeffel and Grau did not occasion much surprise in this city, as it was anticipated in theatrical circles that such a result was inevitable. The future of the Tremont was the chief subject of inquiry. It is leased to Harry Askin for the summer, and it is probable that the future policy of the house will be unchanged. Mr. Schoeffel said to me upon his return to Boston 23: "We shall go on. We have no property in Boston except the Tremont Theatre, which is so held we cannot lose control of it so long as we pay the interest on the bonds. The interest was paid April 1, 1896, and will not be due again until next October. No one who holds the bonds will wish to embarrass us, for they are all in the hands of our friends. There is no

question as to the future of the Tremont Theatre. It is ours."

The magnificent hotel at Manchester-by-the-Sea, the Masconomo House, is owned by Mrs. Schoeffel, better known as Agnes Booth. She is now playing at the Hollis Street Theatre. The hotel will be conducted by the Schoeffels as usual this Summer.

Colonel A. A. Rand, the Boston assignee, took possession of the Tremont 23, and appointed A. M. Sheehan as agent.

The assignee does not expect to be able to give out anything until the first of next week, as no schedule has been filed as yet.

Arrangements are being made for a benefit here to raise funds for the defence of Edwin Bethel, who shot Dallas Tyler at Hartford, Conn., recently.

James Gilbert has been engaged to lead the opera company at Crescent Park, Providence.

There is a tremendous rush for the all-star Rivals performance. The house is practically sold out.

JAY BENTON.

BALTIMORE.

Corinne at Ford's—Notes and Gossip of the Closing Theatrical Season.

[*Special to The Mirror.*]

BALTIMORE, May 25.

Corinne and her extravaganza company appeared in the burlesque Hendrick Hudson, Jr., at Ford's Grand Opera House to-night to a good house. The travesty is new to theatregoers here. The music is bright and catchy, while the staging and costuming are pretty and effective. A number of specialties were introduced with pleasing results, chief among which was Corinne in performances on the mandolin.

Kernan's Monumental Theatre will close for the season at the termination of this week. The White Crook Spectacular company presented a very fair variety bill to-night to an audience that paid no attention to Summer weather.

Manager Charles E. Ford has arranged for a season of grand opera at Ford's Grand Opera House, to begin on June 2. Among the artists promised are Natalie, Devries, Michelena, Karl, and Viviani. The company will have a large and well-drilled chorus, and a good orchestra.

Sousa's short season at Ford's was a brilliant success. The house was filled with the best people remaining in town, and the popular March King received an ovation.

Who but indefatigable Edgar Strakosch could have made the promenade concerts at Music Hall the success they are? It is phenomenal for Baltimore. The Imperial Russian Orchestra continues to be an attraction, and interest still centres in the Farbiann Sisters in their Russian songs and dances.

The Garland Orchestra gave a very entertaining concert last Tuesday evening at Ford's. Isabella A. Orr was soloist.

A number of the large pictures of prominent stage people, which have hung in the lobby of the Academy of Music, were sold at auction on Tuesday morning. The sale was directed by the Receivers of the Harris, Britton and Dean Company, and was ordered by them for the purpose of winding up the affairs of the company. One dollar was paid for a large photograph of Nora O'Brien as Juliet, 65 cents for a photograph of Blanche Walsh as Queen Elizabeth. Sir Henry Irving's portrait brought but 25 cents, with about a six dollar frame. Among the other portraits sold were those of Willie Collier Madame Rhéa, Carmencita, Fred. Paulding, Richard Golden, Chauncey Olcott, Helen Bertram, Oliver Doud Byron, James Brophy, Elita Proctor Otis, and Anna Boyd.

Harriette Weems, a young Baltimore actress, is to have a benefit at Albaugh's Lyceum Theatre next Wednesday evening. Edwin Booth's version of The Taming of the Shrew, known as Katherine and Petrucio, and a farce called The Little Rebel, will be given.

The friends of E. K. Edwards, the popular young treasurer of the Holliday Street Theatre, turned out in force at his benefit last Monday night, with a result entirely satisfactory to its beneficiary.

A beautiful silver loving cup, twelve inches high, was presented to Director Asgur Hamerik May 20 at the annual meeting of the Alumni Association of the Peabody Conservatory of Music. Mr. Hamerik is one of the best-known composers in America.

Magdalen H. Burger gave a charming interpretation of Flos in 7-20-8, which was produced at Ford's Grand Opera House last Wednesday evening. The performance was for the benefit of the public school teachers' pension fund, and was well attended. Edward Marble was stage director.

Albert T. Roane, who has been an employe of the Harris, Britton and Dean Company for several years, will embark in a managerial enterprise next season. He has associated himself with J. H. Fitzpatrick, until recently manager for Lillian Lewis, and has secured the right to stage Miss Lewis' play, Cleopatra, which was written by her husband, Lawrence Marston, also author of Credit Lorraine. HAROLD RUTLEDGE.

ST. LOUIS.

Vaudeville and Outdoor Entertainments Reign Supreme—Notes.

[*Special to The Mirror.*]

ST. LOUIS, May 25.

The entertainment offered by Ritchie and Graham at Schuman's Garden is a very meritorious one and is drawing well, although rain has hurt the patronage somewhat. A new bill was put on last night, and the list of artists was a strong one.

Thatcher and Johnson's Minstrels made a change of programme at the Suburban last night, and pleased a large audience. Several new specialty people were introduced. Last Friday night J. C. Jannopoulo, the proprietor, gave a benefit for the Texas suffers by the recent storms. Ten cents was charged on that occasion for admission to the grounds and twenty-five cents for reserved seats. All the gate money was turned over to the committee.

Bellevue, a resort in the western part of the city, has opened a free vaudeville entertainment with an interesting programme.

The Ubrig's Cave Opera company have arrived and are rehearsing. The company open next Monday night in The Crimson Scarf.

The Hagan closed for the season last Saturday night with a benefit to John L. Sullivan, which was well attended.

Fred R Sweifer, the business manager of Ubrig's Cave, arrived from New York Thursday night. He intends making the Cave as popular as ever this Summer.

The terrible weather of last week did not seem to prevent crowds attending Buffalo Bill's Wild West Show. The arrangements for the audience were perfect, but the performance suffered. The open arena was a sea of mud and water, but the exhibition went along just the same. There were a number of falls on the part of the riders, and the tumbling of the Arabs was interfered with somewhat but that only added interest to the performance. Two special performances were given yesterday afternoon and evening.

W. C. HOWLAND.

PITTSBURG'S ATTRACTIONS.

(*Special to The Mirror.*)

PITTSBURG, May 25.

The only theatre open to-night is the Bijou, where Uncle Tom's Cabin is holding forth to a crowded house. Next week, The Wicklow Postman.

Bobby Gaylor will probably join Weber and Fields' company next season.

Manager Harry C. Schwab, of the New Grand Opera House, is in the East booking attractions for next season.

E. J. DONNELLY.

COMPANIES CLOSING.

A Baggage Check, at Detroit, on May 16.

Wright Huntington Stock company, at Franklin, Pa., on May 16.

The Girl I Left Behind Me, Elizabeth, N. J., May 22

The Two Johns, Hagerstown, Md., May 23.

Josh Simpson company, Franklin, Ind., May 21.

Howard Hall Repertoire company, Dayton, O., May 16.

Della Fox Opera company at Newark, N. J., May 30.

MATTERS OF FACT.

John C. Rice, leading support to May Irwin the past season, and Sally Cohen, also a prominent factor in this organization, are now at liberty to consider offers for next season. Their clever dancing specialty is a feature with any attraction.

Palmer G. Watrous, violoncellist, the past season with Wang, is disengaged. He may be addressed at Mystic, Conn.

Helen Lowell will be in town all summer, being pleasantly located at 126 East Thirty-fourth Street. She has not yet closed for next season.

Owen Fawcett will be a member of E. H. Sothern's company next season.

A comic opera company and clever vaudeville stars are wanted to give outdoor performances during the Summer by Jack Lamar, Huntsville, Ala.

William H. Chase and Henrietta St. Felix, comedian and soubrette, respectively, have been re-engaged for the Waite Comedy company.

Lyon L. Adams, who played Napoleon and Charles II. with Rhéa this season, has not yet closed, and may be addressed care of Commercial Club, New Orleans, La.

Claude Gillingwater, the tall character comedian, who measures six feet four inches, invites offers for immediate productions. He does a refined Yankee sketch, and has played the "Rube" in Little Christopher and the title role in Oliver Perkins, A. M.

Louise Arnot is disengaged, and invites offers. Being versatile, she can play any line of parts.

Simpson's Booking Exchange, of 12 South Fifteenth Street, St. Louis, wants principals and chorus for a Summer opera company, the season to last ten weeks. A musical director, capable of staging operas, is also wanted.

Bert St. John has just closed his season with the Gilbert Comic Opera company, in which he has been appearing in the star parts. Among his specialties is an illustrated monologue, which is said to be very clever. He has not yet signed for next season.

L. Rothenberg will do his own booking in future. He is the manager of the Grand Opera House at Meridian, Miss., one of the best houses in the South. Good attractions only can secure an opening here.

Manager Ira J. La Motte, of the Schiller Theatre, Chicago, is in the city booking attractions for the Schiller, and also booking Clay Clement's route for 1896-'97. Mr. Clement will be under Mr. La Motte's management for the next five years.

Manager Butterfield, of Charles E. Blaney attractions, A Baggage Check and A Boy Wanted, says that, since their success of last season, he has been offered enough time to book four companies for next season, but Mr. Blaney declines to increase the number of his companies.

Emma Steiner, who has just taken charge of the musical branch of J. J. Spies' agency, already reports business good and increasing.

Daughters of Eve, the successful emotional drama, which was acted nearly 100 times by Marie Wainwright, is advertised for sale by Julian Magnus. The piece has never been played in Boston or New England, and offers a remarkably strong role for a woman star.

The Greve Litho Company, of Milwaukee, Wis., with New York offices in the Standard Theatre Building, invites managers to call upon their representative, H. Quintus Brooks, and secure estimates before placing their orders for next season. They make a specialty of stock work and claim to carry the best line.

Dave A. Davis, 926 Sixteenth Street, Denver, Col., will send profession copies of the latest song hit, "Why Do You Doubt Me?" free upon application.

Dan Mason, the clever German dialect comedian, is at liberty. He will accept engagement for farce-comedy or melodramatic productions.

William Haworth will let his popular successes, The Ensign, A Flag of Truce, and A Nutmeg Match on royalty for next season. All the plays are well supplied with paper.

In Mizzoura, by Augustus Thomas, under the direction of Frank C. Hamilton, will open at McVicker's Theatre, Chicago, on Aug. 30. W. F. Dickson will attend to all business pertaining to the organization and manage the tour. The principals have not all been decided on as yet.

Paul Gilmore, who has been playing the leading roles with The Wife, Americans Abroad, etc., closed his season at the Schiller, Chicago, last week. He has had three good offers for the Summer, but as all were to open before his regular season closed he was unable to accept. He may be addressed care of this office.

Helene Beaumont has played the eccentric character and comedy leads with the Forepaugh stock company at Philadelphia the past two seasons, winning laurels by her clever work in many difficult roles.

Verner Clarges, who accepted a special engagement with An Officer of the Second, is disengaged and is open to negotiations for next season. The Players' Club is his permanent address.

E. Salvator, stage manager and dramatist, has a strong melodrama which he will let to the right party.

George F. Farren is at liberty to accept engagements. For four years he supported Effie Ellsler and last season played leading business with one of W. A. Brady's companies. Mr. Farren is an actor of experience, and thoroughly reliable. His address can be found in our advertising columns.

Abe Ryttenberg and J. A. Schwerin, have leased the Academy of Music, of Sumter, S. C., and are now booking. They want an opening attraction for September.

Ed. J. Heron has made a big success in the leading part in An Officer of the Second, which has been running in Chicago. He did clever work the past season in The Cotton King and The Law of the Land.

Will O. Edmunds has decided not to take out the successful farce, Side-Tracked, next season. He will therefore accept engagement with responsible attractions as manager or advance. He may be addressed care this office.

Alice Kauser, the dramatists' agent, at 1432 Broadway, has a new three act comedy entitled Manzanita, by a successful author, which can be let on royalty at very reasonable figures.

Elihu R. Spencer, who played Bassanio, Cassius, Iago, Romeo, and other prominent roles with the Hanford, Spencer and O'Brien company last season, received many flattering criticisms for his work in the above characters. The press in every instance recognized his sterling qualities as an actor and his clever conception of difficult portrayals.

Maude and Hilda Hollins, the pretty sisters who were a strong card with Rice's original 1492 company, are disengaged, and invite offers. Hilda Hollins last season made a big hit in Princess Bonnie. They may be addressed at 94 Edgecombe Avenue, this city.

Ira W. Jackson, manager of the Lyceum Theatre, New London, Conn., has leased the Broadway Theatre, Norwich, Conn., and the two houses will be booked jointly in future.

Charles Hallock, having closed his season with Hoyt's A Texas Steer company, is open to offers for next season.

The Pope Manufacturing company, makers of the Columbia and Hartford bicycles, have reduced the prices on the latter wheel, ranging from $80 to $50, to $65, to $45, respectively. The Hartford is an excellent wheel, in many respects superior to some of the so-called high-class bicycles.

E. M. Bradford, Augusta, Wis., author of The Hand of Fate, a comedy-drama, will let same on royalty or sell outright.

The anniversary of Thomas Moore's birthday will be celebrated here on Thursday at Chickering Hall by a concert of Irish ballads under the direction of Edward O'Mahoney.

Harry Saint Ormond, of the Empire Theatrical Exchange, was down in Park Row last week attending to some important business, and, as he had but a few minutes to spare for lunch, he stepped into one of the "quick lunch" resorts with which the Park Row region is so thickly studded. Mr. Saint Ormond sat down at one of the tables and said in an abstracted way, "Bring me a napkin." The waiter stared at him awe-struck, and then went off in search of the proprietor of the establishment. "Dere's a gent out here wants a napkin. What'll I do?" the waiter was heard to question his boss. "Oh, tell him to use his wipe," came the reply in such stentorian tones that Mr. Saint Ormond left the place in perturbed celerity.

The rumor that Grant Steward and Katherine Oesterle are to be married is confirmed by the groom, who announces that the knot will be tied at the Little Church Around the Corner, June 4. Both recently appeared here together at the Fifth Avenue Theatre in A House of Cards.

Selene Johnson has met with phenomenal success during the past two seasons as Kate Kennion in The Girl I Left Behind Me. She has received most flattering press notices for her clever work.

Roselle Knott was called to the bedside of her sister last week, who is seriously ill in Toronto.

William Black, who has succeeded Manager Hartz in the management of the Lyric Theatre in Hoboken, N. J., is to be tendered a benefit at that house next Thursday evening, at which many well-known vaudeville stars will appear. A number of newspaper men of Hoboken and Jersey City have volunteered their services to act as ushers at the benefit. Mr. Black is booking some strong attractions for the Lyric Theatre next season. The prices at this house will range from 15 cents to $1.

SAN FRANCISCO.

[*Received too late for classification.*]

Ada Rehan made her first bow at the Baldwin 18 as the Countess of Gucki, and was applauded more lavishly than dress suits, white gloves and demi-toilettes generally applaud. She came on the stage in one of those gowns of bye-gone days, with the waist up under the arms, apparently to start right off with her lines, but the audience would not allow it, as they kept her bowing and bowing by their enthusiasm, and called her out after each act, two or three times, and after the second, Mr. Daly brought her out before the curtain in answer to their continued noise.

Miss Rehan, however, did not get all the applause. As each of the old favorites came on the stage, the house showed they were glad to give them a warm greeting also.

Edwin Stevens, the old San Francisco favorite, was received in such a way that he could not but see he had not been forgotten by his old friends. Jarvis Lewis as Count Von Counsellor Mittersteig, in his quaint little way, and Mrs. H. G. Gilbert, his wife, both received a warm greeting, and Helma Nelson as Lilli, their daughter, with the picturesque lover, Sidney Herbert, as Cousin Leopold, gave a pleasant send off to the whole effect.

Everything was all that it could be, and it is a great relief to see such care taken with the staging and selection of co.

The theatre lovers fully appreciate what has been done to amuse them the next three weeks, as the sale of seats indicates that this is going to be the most successful season the Daly co. has ever had.

The Countess of Gucki will be played the balance of the week, except Thursday and Friday, when we shall see The Last Word, and Saturday night, School For Scandal. For the second and third weeks, among other things, A Midsummer Night's Dream, Love on Crutches, Twelfth Night, The Honeymoon, and The Taming of the Shrew are advertised.

Eddie Foy and his co. closed a successful engagement Sunday, 17, having played to large houses during the latter part of their stay.

After the Daly company we are to have John Drew, then Nat Goodwin, then Julia Marlowe; the Frawley co. opens at the Columbia on June 1, and the stock co. opens at the California 15.

Miss Harum Scarum holds sway at the Columbia, and Amy Lee and Frank Doane will undertake to amuse the general public for two weeks, until the opening of the Frawley co. As far as can be judged, they are going to be successful. The advance sale of seats for the Frawley co. is the largest the house has yet had. Mr. Gottlob, while in New York, must have been a very busy man, as he booked over two-thirds of the coming season, and his partners are very enthusiastic.

The Tivoli revived the old, old Uncle Tom's Cabin 18, and is producing it in the shape of an opera. It drew a good house, and showed that a good deal of work had been done in staging, costuming and study. Ferris Hartman made a hit in the new song, "He's Looking After a New Occupation." Gilbert and Goldie gave some good specialties that took well. There is a cakewalk, negro dances, and a lot of banjo plunkers. Carrie Roma was Eliza, and her lullaby in the ice scene was well done. This part gives her a chance to do some strong dramatic work, and she seemed to rise to the occasion. William H. West as Uncle Tom was also well done. Hartman as lawyer Marks had a barrel of fun. The leading parts in the balance of the cast were: Raffael as George Harris, Tooker as Phineas Flecher, Chamberlain as Tom Loker, Barkalew as Jim Haley, Aunt Chloe, Irene Mulle, and Little Harry, Little Eva.

It is rumored a handsome vaudeville house is to be erected on the Northeast corner of Powell and Ellis Streets by a firm of Milwaukee brewers. It is expected to be fashioned after Koster and Bial's of New York.

JAMES F. J. ARCHIBALD.

DATES AHEAD.

[*Received too late for classification.*]

BILLY MARBLE THEATRE: Staples, Wis., May 26.

CHICAGO MARINE BAND: Lincoln-Park-on-Delaware, May 30—indefinite.

GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.

MAURICE FREEMAN (L. C. Jones, mgr.): Worcester, Mass., May 25-30.

OLD JED PROUTY (Harold Cox, mgr.): North Adams, Mass., May 26, Bennington, Vt., 27, Rutland 28, Montpelier 29, Burlington 30, Plattsburg, N. Y., June 1, St. Albans, Vt., 2.

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$7.00
1/2 INCH across one column for 3 months.

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1432 Broadway, N. Y.

NOTES FROM RINGLING BROS.' SHOW.

PEORIA, Ill., May 17.

Another week has passed since I last wrote you, and it has been a busy one, with lots of excitement, but, with the Ringlings' usual good luck, no accidents happened. At Findlay, Ohio, May 11, a small cyclone struck us during the afternoon performance, just before the races, causing a panic among the 5,000 people in the big top, and ending the performance for the afternoon. Then a number of people were knocked down, but no one was injured. The three herds of elephants started a stampede, but Boss Keeper Pearl Lander quickly called them to time, and soon had his pets under control. There is no doubt that he is the right man in the right place. I couldn't help laughing at some of the funny sights I saw from under a tree, watching the performers and our ballet girls making their escape from the dressing-room tents. There was Mons. Natalie, in his tights, bareheaded, with his clothes under one arm and his pet "Reno" under his other arm, getting into his big cage wagon. Willie De Mott and Mike Rooney, "the two riva's," crouched under a plank wagon. Our ballet ladies, some who never saw circus life before, screamed for all they were worth for their clothes which were flying 'round the circus grounds, being carried away by the heavy wind. It was a sight of a lifetime. The cyclone ended as quickly as it came, and in a short time the sun was out again, and everything put in order for the night performance, which was given to a big house. Business the past week through Indiana was fairly good in spite of opposition. The biggest opposition the show is meeting with is this extra hot May weather, still the Ringlings are not complaining. Mlle. Adair had a bad fall while doing her flying rings on Friday afternoon at Frankfort, but I understand she will be all right in a day or so. At Kokomo, Ind., Mrs. Ben. Wallace, wife of the proprietor of the Great Wallace Show, came to see our performance with a number of Peru, Ind., friends. We start this week here tomorrow, bucking the Buffalo Bill Wild West, but we will no doubt do the business, as last season we bucked the Barnum-Bailey show in this same city and the Ringlings played to two packed tents, giving great satisfaction, and leaving a name behind them that will stand them now in good stead. Buffalo Bill has two of his bill cars here, fighting for billboard space, but the Ringlings have the town covered. They never spare paper when it comes to opposition. They have as much and as fine as any show in this country. At least ten thousand people are on the Fair Grounds to-day taking in the sights of circus life on a Sunday.

BOB.

ARENA.

OWENSBORO, KY.—Buffalo Bill's Wild West show 15. Fully 15,000 people witnessed the two performances.

RACINE, WIS.—Hall and McFlinn Circus filled their tent 15, 16, giving a fair show.

NEW BRUNSWICK, N. J.—Bob Hunting's Circus appeared to crowded tents at both afternoon and evening performances 15, 16. It is a one ring show composed of a number of good acts, bearing out Mr. Hunting's claim to quality rather than quantity. During their stay in Trenton the large tent blew down, damaging it to the extent that they had to patch it out with old canvas and telegraph to Con Kelley, the tent maker, who came out the next day and took measurements for a new tent to be ready for them by 25.

TORRINGTON, CONN.—Goodrich's Circus 19 to big business.

OTTAWA, ILL.—Lemen Brothers' Circus 2, 6; Buffalo Bill's Wild West June 16.

WILLIAMSPORT, PA.—Robinson & Franklin Brothers' Circus June 2.

ELMIRA, N. Y.—John Robinson & Franklin Brothers' Circus June 3; Barnum & Bailey Circus underlined.

ALBUQUERQUE, N. M.—Wallace Circus on 14 gave a very good exhibition. Parade was excellent.

CHARLES CITY, IA.—Kirkhart & Ryan's Circus 29.

WASHINGTON, IND.—Lentz's Circus exhibited here 13.

OAKLAND, CAL.—Washburn's Circus 21 failed to draw large crowds. Robinson and Franklin Brothers' Circus June 5.

PORTLAND, IND.—Walter L. Main's Circus June 1; Barnum and Bailey's July 31.

PUNXATAWNEY, PA.—John Robinson and Franklin Brothers' Circus 29; Ringling Brothers July 28.

SALT LAKE CITY, UTAH.—Syndicate shows 11-13, to good business. Tent packed first night; show very satisfactory.

MARION, O.—R. J. Deigle's tent show starts from here, opening 28. Buffalo Bill comes in July.

FRANKFORD, PA.—The Hunting Circus, which was to show at Tacony, a suburb of Frankfort, 9, was given notice by the authorities that the $500 license must be paid. Not believing that the receipts would reach that amount they pulled up stakes and left in disgust.

EAST LIVERPOOL, O.—Forepaugh and Sells Brothers 13; two performances to the full capacity of the canvas.

DES MOINES, IA.—Ringling Brothers 22; Forepaugh-Sells June 23.

ELIZABETH, N. J.—Hunting's Circus drew large crowds 18, 19, and gave very satisfactory performances. Just before the afternoon performance 18 a heavy gust of wind blew the entire top of the main tent off. This, however, did not interfere with the performance, further than to make some of the aerial acts exceedingly difficult.

GRAND RAPIDS, MICH.—Forepaugh and Sells Brothers' Circus 25.

BATH, ME.—True and McVeigh's Circus 14-16, at popular prices, gave first-class performances to well-filled tents and highly-pleased audiences.

FORT DODGE, IA.—Ringling Brothers' Circus 23. Adam Forepaugh and Sells Brothers July 15. There is a hot billing war on here between the billposters of Ringling and Forepaugh shows.

YORK, PA.—The Barnum and Bailey show gave two performances to large business 15.

ALBANY, N. Y.—The Walter Main Circus gave two performances 18. The street parade attracted much attention. The afternoon attendance was large, and in the evening the big tents were packed. The performance was first-class, especially the mid-air and trapeze acts. The horseback riding by a lion was a novelty.

GRAND FORKS, N. D.—Ringling Brothers' Circus June 3.

POUGHKEEPSIE, N. Y.—Barnum and Bailey's Circus exhibits here June 4.

POCATELLO, IDAHO.—Bond Brothers' Circus played to light business 15.

EFFINGHAM, ILL.—Sells and Forepaugh's combined shows 30.

JERSEY CITY, N. J.—Van Amberg's Circus did a good business here 20. Bob Hunting's Circus comes 29.

BLOOMINGTON, ILL.—Buffalo Bill's Wild West Show 29.

NEWBURGH, N. Y.—Barnum and Bailey's Circus 29.

FRANKFORT, IND.—Ringling Brothers' Circus 15 gave the best performance ever seen here to good crowds. Forepaugh and Sells Brothers' United Shows 28.

BELFAST, ME.—The C. F. Prescott co. 20 to good business.

LINCOLN, ILL.—Buffalo Bill's Wild West Show 27.

WINSTED, CONN.—Goodrich Wagon Show 19 to good business; performance satisfactory.

OGDEN, UTAH.—Rentfrow and Sells' Circus gave a fair performance 7. Bonds Brothers' Circus 4.

PITTSFIELD, MASS.—Walter L. Main's Circus 20 to a big business, and gave two excellent performances. Barnum and Bailey's will appear July 7.

KIRKEVILLE, MO.—Lemen Brothers' Circus 12 to two big crowds. Performance not up to the standard.

KINGSTON, N. Y.—Barnum and Bailey's Circus 30.

WEST SUPERIOR, WIS.—Coming: Ringling Brothers' Circus June 9.

TOLEDO, O.—Forepaugh and Sells Brothers' United Shows to well-filled tents 29.

WESTFIELD, MASS.—Walter L. Main's Circus 21 attracted full houses to both afternoon and evening performances. The show as a whole is good.

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His Romeo was a strong, consistent, artistic piece of acting.—*Buffalo Express.*

Mr. Spencer was manly, forceful, and effective as Romeo.—*Washington Times.*

Mr. Spencer made a most pleasing Romeo. He has studied the part intelligently and with great care, and in his interpretation of it he offers both reading and acting worthy of sincere admiration.—*Buffalo Courier.*

Memphis patrons of classic plays have not seen for years such a Cassius as that of E. R. Spencer. It is almost faultless. While of good physique, his height and general make-up readily allow the mind to recognize the lean and hungry Cassius among stalwart Romans. The facial play, the earnestness of his acting, of his plotting, reveals perfectly the character and the mind that conceived and directed the great conspiracy. Spencer is indeed well versed in his art, and most skilful in its practice.—*Memphis Commercial.*

Mr. Spencer played the insidious Iago in a manner that made a consummate foil for the Othello of Mr. Hanford.—*Washington Post.*

To Buffalonians in general the central figure of the group is Elihu R. Spencer, Buffalo in his lifelong home. But it does not need an over-friendly audience to show that in Mr. Spencer we have an actor of sterling merit. Hudreds who saw him in the difficult role of Iago, the false friend, had seen the immortal Booth in the same character on the same stage; and it is not overstating to say that, considering his youth, comparison between the two makes more than probable the hope that in Mr. Spencer we have the Edwin Booth of the future. His finished rendition of Bassanio, the gallant and masterful lover in the Merchant of Venice, was a delightful contrast to the more artistic but sombre character of Iago. Mr. Spencer's portrayals are clean and living, and at no time does he approach the danger line of buffoonery.—*Catholic Union-Times*, Buffalo.

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VAUDEVILLE STAGE

TWO NEW FAVORITES.

From a photo. by Sarony.

GRANT AND NORTON.

This is a picture of Sidney Grant and Angeline Norton, who have made a decided success in vaudeville with a sketch which appeals especially to people of refined tastes, who are fond of clean, intelligent fun.

Mr. Grant has been on the stage only a few seasons, but he has advanced rapidly to the front. He has a good tenor voice, which he shows to advantage in some high-class ballads. He is a good mimic, and gives imitations of John T. Raymond, James Russell, De Wolf Hopper, Barry and Fay, and Stuart Robson and other prominent performers of the past and present.

Miss Norton is the daughter of Colonel Norton, editor of the *Marine Journal*. Her mother was an actress in the good old stock days, and Miss Norton has had the best of coaching for her present position. She is a pretty girl, and possesses a very sweet voice, which blends harmoniously with that of her partner, in well-chosen duets.

Both are good dancers, and their finish, in which they introduce some novel steps, is always rewarded with a hearty recall.

During the past couple of seasons Grant and Norton have been connected with companies in the legitimate branch of the profession, spending the Summer months in the vaudeville houses. Hereafter they intend to devote themselves to the vaudevilles exclusively.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor is home once more, and is singing his catchy songs. His star feature this week is Lady Sholto Douglas, who makes her New York debut. Lydia Yeamans-Titus is here once more. The bill also includes the Donatos, one-legged acrobatic clowns; Myer Cohen, songs and views; the Morellos and their dog; Murray and Alden, sketch artists; the Mirambo Trio, musicians; Mahor and Brown, German comedians; Whiting and Sheppard, acrobatic comedians; Crowley and Foley, buck dancers; Meeker and Mack, comedians; Millie Bertina, contortionist; and O. K. Sato, juggler.

Keith's Union Square.

Bobby Gaylor returns to the vaudevilles this week and is the star of a bill which includes Jennie Yeamans, the Acme Four, including the Garnella Brothers; the three Freres Mathias, in "The Devil's Kitchen;" Horwitz and Bowers, travesty artists; Maxwell and Simpson's illustrated songs and views, Hines and Remington, sketch artists; Hilda Thomas, and Frank Barry, operatic duo; Whitney Brothers, musical comedians; Gray and Conway, "the Dutch Doogans;" George Leslie, comedian; the Fansons, Gertrude Reynolds, and the Swedish Ladies Quartette.

Proctor's.

Unthan, the armless wonder, heads the bill, which includes the Russell Brothers, Falke and Semon, musical experts; the Whites, boxing sketch; Marie Leslie, Annie Rinehart, Leona Lewis, Marguerite Gonzales, Valley Egar, and Belle Darling, soubrettes, comedians, etc.; Fred Walz, mimic; Charles Whalen, comedian; Mayne and Neilson, sketch duo; Flossie La Blanche, strong woman; Marietta Meyers, globe juggler, and Yadick, magician.

Proctor's Pleasure Palace.

Ross and Fenton continue to please with their travesties. Others in the bill are Joe Flynn, parody singer; Watson and Hutchings, German Comedy duo; the Jacxley-Rostons, acrobatic eccentrics; the Marlo-Dunham Trio, aerial bar performers; Bruns, Nina and Perry, sketch artists; Gertrude Rutledge, contralto; Simonds and Hollowan, sketch team; Marguerite Carlisle, ballad singer; Griff Williams, banjo comedian; Eleanor Falk, comedienne, and Lillian Westerly, descriptive singer.

Hammerstein's Olympia.

Fregoli continues to draw crowds which test the capacity of the big auditorium. The rest of the programme is furnished by Weber and Fields, German comedians; the Tiller troupe of dancing girls; the Avolo Trio, xylophone experts; Constanz and Ida, balancers, and Herr Tschow and his trained cats. Hammerstein's "Marblesques" and the Eidoloscope are strong features of the bill.

Koster and Bial's.

Albert Chevalier's engagement is coming to a close, and interest in his programme increases. Jenny Valmore makes her American debut. The other performers are Biondi, in new sketches; the Brothers Horn, comic boxers; Herr Grais and his trained baboon; Paulinetti and Pico, gymnastic comedians; and M. and Mme. Ducreux-Geralduc, French duettists. Edison's Vitascope continues a feature.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—Ross and Fenton produced their new burlesque on The Heart of Maryland last week. Mr. Ross gave a splendid imitation of John E. Kellerd. In make up and action he was admirable. Miss Fenton wore a wig the same color as Mrs. Carter's hair, and spoke her lines well. Earle Brown appeared as Barrymore Kendrick, and helped materially in the stabling scene.

The travesty, as a laugh provoker, is not to be compared to any of the skits in which Ross and Fenton have hitherto appeared. The subject is good, and affords ample opportunity for the introduction of good local gags. It is only necessary to quote two of the jokes, to show why these very clever artists did not bring down the house with every line as they usually do.

BARRYMORE—"The man is ill; he cannot go!"
KELLERD—"Well, let Dave Belas-go!"
MARYLAND—"Do not kill him now!"
KELLERD—"Yes, now! now! or—any old time! Mary, you will never see your Barry—more."

The name of the author does not appear on the programme. The climax, in which Miss Fenton climbs a step ladder and rings a dinner bell, is very amusing.

The Jackley Rostons, three European acrobats, made their American debut. One of them impersonates a baboon, and climbs a perpendicular rope stretched from the footlights to the roof, doing some clever tricks on his way up and down. The other two do some funny tumbling tricks. Crimmins and Gore reproduced "What Are the Wild Waves Saying?" which made a hit. Their quick conversation also proved very entertaining.

Foreman and West presented a very neat little sketch called The First Quarrel, in which some good lines, songs, and dances were introduced. Falke and Semon's musical act is good. Belle Darling sang three songs. Marie Leslie, who calls herself "The Flower of the South," sang some darky songs well. Wuttrich and Weimar lifted heavy weights, and proved the superiority of their muscles. Marlo and Dunham did their startling aerial bar act. The Sisters Don sang and danced with a good deal of vim, and Annie Reinhart sang some new songs.

KOSTER AND BIAL'S: Chevalier sang two new songs last week, "Appy Ampstead" and "Yer Can't Elp Liking 'Em." Both are good in their way, but the old favorites received the most applause. The coster singer's popularity is as great as ever. Suzanne Duvernois, "France's Famous Beauty," made her debut on Monday, and her final appearance on Thursday. She is a pretty woman, with a remarkably large figure, which she displayed to the fullest extent in several poses in a brilliantly lighted frame. Some of the poses were really startling, but even the hardened rounders failed to applaud them, and the entire act passed in comparative silence, as far as the approbation of the audience was concerned. This state of affairs continued until Thursday evening, when Mlle. Duvernois was withdrawn. This means that the living picture craze is dead and buried as far as New York is concerned.

Biondi appeared in The Chameleon and Il Campo, in which he impersonated several different characters with considerable success. The Sisters Winteton played nicely on the mandolin, and sang sweetly. Katherine B. Howe sang some songs in a deep, rich contralto. Some new pictures were shown by the vitascope.

The Brothers Horn, assisted by Charlotte Hallett, Herr Grais and his baboon monkey, Paulinetti and Pico, the three Delevenes, and the Ducreux-Geralducs, made their accustomed hits.

HAMMERSTEIN'S OLYMPIA.—Fregoli changed his programme again last week, and proved his versatility in a more remarkable way than during his first week. He first appeared with a dummy fastened to his back, and sang a trio, turning his back to the audience when he sang tenor, his face when he sang baritone, and his side for the bass. This was exceedingly well done, and won him plenty of applause. His next offering was a lot of eccentric songs. He then presented Mimi, a musical comedy, in which he impersonated an old man, a young man, a young woman, a ballet dancer in full costume, and a cook, changing his clothes and make-up with lightning-like rapidity. His last selection was The Medallion, in which he made such a hit at his debut. In this he plays fifteen characters. At its conclusion he was cheered and applauded until he was tired of bowing.

Weber and Fields presented their bowling alley sketch successfully, and as and encore did a burlesque on Fregoli's methods, which brought down the house. Their changes were made instantly, and excited the wonder of the audience until it was discovered that the trick was accomplished with the aid of two assistants who resembled them in shape and stature. Constanz and Ida, the Tiller Troupe, Herr Techow's cats, the Avolo Trio, the Eidoloscope, and Hammerstein's Marblesques were the other features of the programme.

KEITH'S UNION SQUARE.—Sam Bernard made a hit with his Dutch monologue. His chatter to the pianist was received with roars of laughter. McIntyre and Heath kept the house in convulsions without much effort in their Georgia Minstrels sketch. The Four Richards and the Conn Fredericks Troupe divided the acrobatic honors. Maxwell and Simpson's songs and views made as pronounced a hit as on their former visit. The pictures in the "Wedding Bells" song were a little realistic, however.

Eckert and Berg did their singing specialty successfully. Bonnie Lottie did some very graceful dancing. Daly and Devere were as funny as ever in their Irish sketch. Mr. and Mrs. Sidney Drew repeated My Uncle Simpson. Gracie Emmett sang some new songs well. McBride and Goodrich made their usual hit. They are great favorites here. John Lorenze did some very clever dancing. Swan and Bambard, Katherine Gyles, and Clark and Williams were also in the bill.

PROCTOR'S.—The Russell Brothers and Charles T. Ellis and Clara Moore carried off the honors here. Mr. Ellis' Santa Claus song, with its living picture effects, is a winner. Frances Rosseau sang some operatic selections, displaying a highly-cultivated soprano voice to advantage. The Two American Macs and Sherman and Morrisey rivaled each other in the knockabout line.

Soubrettes were in abundance. Lillian Curtis, May Bell, Gladys Van, Lulu Thiess, and Estelle Winston each contributed their quota to the amusement of the audiences.

Simmonds and Holloway were amusing in a sketch. Griff Williams played the banjo well, and reeled off some amusing stories. The Houdins did some clever tricks. Mlle. Atlas juggled on the revolving globe. T. Cecil Lane skated, and Professor Zlorga showed his illustrated views.

TONY PASTOR'S.—Raymon Moore sang some new songs in his usual finished style, winning several encores. The Rogers Brothers returned and said a lot of things which were funny. Eleanor Falk made a pronounced hit with Pastor's patrons. Her songs and her method of singing them were received with marked approval. Gyori Juliski thrilled the auditors with her low notes. Maud Raymond sang and joked between the verses of her songs. Pat and Mattie Rooney, Gilmore and Boshell, Melrose and Elmar, and the six Rinehart Sisters presented diverting sketches.

Ramza and Arno did some clever comedy acrobatic work. P. C. Shortis and Al Reeves were rivals in the banjo-playing line and each had his admirers. The Leonards sang some operatic selections well, and Hammond and Abbott introduced some neat illusions.

FREGOLI.

A more versatile human being than Leopold Fregoli has presumably never been seen on the New York stage. His gifts are of the most diverse nature. He sings in four voices; he is epicene to the extraordinary degree that he can personate people of both sexes almost equally well; he is a ventriloquist, a pantomimist, a facial artist, a lightning change artist, a prestidigitateur, an orchestral director, and a comedian with genuine sense of humor. Never in the history of the theatre has there been such a many-sided phenomenon. Fregoli is Proteus incarnate.

On Tuesday, May 12, at the Olympia he made his bow to the New York public and his success was overwhelming. The big building fairly shook with the vociferous applause showered upon him.

He first of all gave evidence of his wonderful vocal skill. Dressed as a nun he came before the audience and sang in piercing notes above the staff. Then quickly turning on his heel he displayed the face and garb of an old-fashioned Italian baritone. He sang in deep, masculine tones, gesturing in the conventional manner of grand opera.

Next he came forth smartly dressed in high hat and tight-fitting silk suit. He sang several popular songs, quaint in action and expression. Between the verses he indulged in "patter" monologues. The audience found them amusing chiefly because of the man's extraordinary volubility.

Next came a little burlesque sketch of a music master and his pupil. He appeared in the guise of a grim old professor, and after a little introductory song sat down behind the piano. Scarcely had his figure disappeared than in from the door walked Mademoiselle the pupil, a gushing, golden haired creature with an irresistible way of ogling and rolling her eyes while she sang. The illusion was absolute. The audience sat astounded at the man's powers for changing costume and personality with such startling skill and rapidity.

In the little serio-comic play, The Chameleon, which came next, Fregoli personated five different people. The stage was set to represent a beautiful drawing room. First appeared an elderly gentleman dressed for a journey and carrying a massive portmanteau. He bade his wife a tender farewell, and that lady was heard from an adjacent room echoing the parting words of endearment. But no sooner had the husband departed by one door than his spouse entered by another. In a highly romantic solo she gave the audience to understand that she had a lover, and a crumpled note thrown in at the window confirmed the suspicion. Thereupon she hurried off to embellish her toilet, and at the same moment the lover, a boyish college student jumped in at the window. Hearing a noise he was obliged to conceal himself under a table. Next to enter was the portly husband, who had missed his train. Then a lively game of hide-and-seek began—the husband dodging in at one door, the wife at another, the youth back and forth from under the table. A catastrophe was inevitable. Pistol shots were heard without, and after a brief pause a sleepy lodger appeared grumbling that a love tragedy should disturb his slumbers.

If Fregoli's success had been in question before this marvellous exhibition of his skill, the applause that thundered through the house at the curtain fall dispelled any such doubt. Nothing so astonishingly clever has been seen here this season.

Again and again, Fregoli was called before the audience and finally to quell the applause and satisfy his hearers he gave another one act sketch where he imitated more than a dozen different individuals. He concluded by clambering down into the orchestra and posing as leader in the manner of Rossini, Wagner, Gomes, Verdi, Breton and Mascagni, accomplishing all his changes of make-up in the very eyes of the audience.

Fregoli is already the talk of the town. He has more than justified the enthusiastic praise of the European countries who pronounced him a phenomenon.

PAQUERETTE SAILS AWAY.

Paquerette, the talented French eccentric singer, sailed for Paris on Saturday last. Nobody, not even her husband, Louis Verandi, knew of her intention until shortly before the vessel sailed. When Mr. Verandi, who is connected with the management of the Trocadero in this city, reached his home at 2 A. M. Saturday, he was informed by the landlady that his wife had gone, trunks and all, to the steamer. He went to the pier early in the morning, found his wife, and inquired the reason for her freak. The only explanation she gave was that she was tired of New York and wanted to go back to Paris.

Mr. Verandi had made contracts for her appearance in several Western cities during the Summer, but her sudden departure will prevent her from filling them.

Mr. Verandi is at a loss to account for his wife's conduct. He says they have lived very happily since their marriage, three years ago. He fears some one has poisoned his wife's mind against him. He will remain in New York, directing the affairs of the Trocadero, and will try to solve the mystery of his wife's strange behavior.

PROCTOR'S PLANS FOR SUMMER.

Manager Proctor and his right hand man, E. D. Price, are up to their eyes in work, making arrangements for the Summer season at the Pleasure Palace. Scores of workmen are employed in getting the garden of palms, the roof garden and the new entrance on Third Avenue ready for the opening. The roof garden will be opened on the evening of Decoration Day, and the garden of palms as soon thereafter as possible. The entertainment on the roof will begin at 7.30 P. M., and last until 11. The grand auditorium will be kept going as usual. The big features such as the elephants, the Jackley-Rostons, Pantzer Brothers, and the Russian Quadrille Dancers, will be seen in the auditorium, while the gay and festive soubrettes, sketch teams and comedians will hold forth in the open air. One of the big features of the auditorium performance will be a ballet of "24 Hours" from La Gioconda, which will be produced under the direction of Sig. Albertieri, of the Metropolitan Opera House. Among the people engaged for the roof are Gertie Gilson, Unthan, Bettina Gerard, and the Olympia Quartette.

A QUAINT TEAM.

CRIMMINS AND GORE.

This is a picture of Dan Crimmins and Rosa Gore in their new absurdity, Coming Through the Rye. The success they have met with in this sketch proves that the public is fond of novelty, and readily approves of anything which appeals strongly to its sense of humor. Mr. Crimmins is considerably shorter than his partner, and the difference in their size is the foundation of their fun-making. Miss Gore makes use of artificial means to increase her height, and Mr. Crimmins, as it were, builds himself down as near the ground as possible. The result is immensely funny and the antics of the pair, as they go through their odd performance, are always received with shouts of laughter.

Dan Crimmins was born in Detroit, and made his debut as a tight rope walker in 1877, with Charley Hart. He was known as Master Danny Hoy. He afterwards joined Master Ocie, and they did a successful acrobatic song and dance, under the names of Hall and Hoy. In 1882 he became one of the Three Crimmins Brothers, taking the place of John Crimmins, who died, leaving a request that Dan should assume his name. He stayed with the Crimmins trio until he married Rosa Gore, with whom he traveled all over the far West and on the Pacific coast.

The team met with success from the start, and during a three-months' stay at the Wigwam in 'Frisco produced an entire change of specialty each week. In 1888 Mr. Crimmins brought out a novelty called "What Are the Wild Waves Saying?" in which Miss Gore created a character never seen before on the vaudeville stage. Their New York debut was made on Jan. 5, 1890, at Tony Pastor's, after that they were with Hyde's Star Specialty company, and Harry Williams' company.

Coming Through the Rye was produced on Aug. 12, 1895, at the Orpheum, San Francisco, where it scored an immense hit. They have been doing it ever since, and are filling a successful engagement at Proctor's Pleasure Palace in New York.

ALL ON ACCOUNT OF A SONG.

On last Wednesday afternoon F. F. Proctor was sitting in a box at his Pleasure Palace, watching the performance and making mental notes of things which might be improved. When Bonnie Thornton sang "Down in Poverty Row," Mr. Proctor came to the conclusion that his patrons had heard the song often enough, as it has been a feature of Miss Thornton's repertoire for several months. Mr. Price accordingly informed her that she would have to cut out the song. The comedienne declined to do this, and in the evening, when she had sung four or five ditties, in response to the encores she stepped to the footlights and said she would sing "Down in Poverty Row." Mr. Voss, the leader, informed her in a whisper that she could not sing it, as the orchestral parts had been removed by order of Mr. Proctor. Of course, she was in a rage, and her singing voice was not heard again that evening. On Thursday afternoon she came to the theatre, and was met by Mr. Price, who told her that the "Poverty Row" business would have to be settled then and there. She insisted that she must sing that song or quit. Further argument was useless, so Miss Thornton left the theatre in a very indignant frame of mind.

The affair has caused a deep fog of gloom to settle on the frequenters of the Palace gallery. They are all slaves of "The Little Mascot," and were wont to join in the chorus of "Poverty Row" with a vim that made the building quiver. They will miss the bright little woman's cheery invitation of "Come on, boys! join in and sing like good fellows!" The soubrettes, comediennes, and "serious chronics" who will appear at the Palace during the next few weeks need expect nothing from the boys but the "icy eye and the frozen hand."

BETTINA GIRARD IN VAUDEVILLE.

Bettina Girard, who made preparations early in the Spring to go into vaudeville and was taken seriously ill, has recovered, and will carry out her original intention at Proctor's Pleasure Palace. Her engagement will begin on June 1. She will do a character change act, appearing first in evening dress, changing to a tough boy, and finally to tights.

WEBER AND FIELDS' BIG CARDS.

The following will be under the management of Weber and Fields next season: Bobby Gaylor, John Kernell, Caron and Herbert, Lottie Gilson, The Avolo Trio (xylophone players, now at Olympia), Troja, Russell Brothers, and McAvoy and May.

JOHN KERNELL SAILS JULY 13.

Nothing daunted by the recent failure of one Irish comedian on English shores, John Kernell has signed to appear in the London music halls for a Summer season. He sails July 13, and will open at the Palace, the scene of Gaylor's unfortunate Winter "frost."

FREGOLI COACHES WEBER AND FIELDS.

The new burlesque on Fregoli which is being done by Weber and Fields at the Olympia

has made a hit with the versatile Italian. In order to make it even funnier than it is, he spent two hours yesterday morning coaching the comedians and their doubles on the stage of the music hall.

A MARRIAGE IN HIGH LIFE.

On Sunday, May 24, Virginia Aragon, the wire-walker, and Frank Marlo, of the Marlo-Dunham Trio of aerial bar performers, were married. There is quite a romance connected with this match. The happy couple met in Europe a few years ago, but did not have a chance to cultivate each other's acquaintance. They met again a few weeks ago at Proctor's Pleasure Palace in this city, and fell in love immediately. Miss Aragon's mother watched her constantly, and young Marlo's love-making was under difficulties.

Cupid would not be baffled, however; he suggested bicycling, and the young folks had long rides through Central Park, far from her watchful eye, and under the shade of the friendly trees the old, old story was told, and two hearts beat as one, while two pairs of feet kept time on the pedals of the silent steeds.

A MIRROR man met Signora Aragon yesterday and asked her for the details of the wedding.

"Well, zey vos married, that's all," she said. "Virginia is now Madame Marlo. It is well. She is twenty one years old and it is time. I am mineself married when I am the same age. Of course I cry some, when I see her marry, but it is not for ze moaney, like some people dink, I haf money, and I haf some more children and zey makes me more maney too. Virginia, she is warm in ze head, and if I say 'no, you cannot marry Marlo,' maybe she runs from me away and marries anyway. So if I go home and say to my husband, 'our Virginia she runs away,' he is vera mad; but if I say 'our Virginia she marries a nice chentleman,' eet is all right. Since I haf been in dees goundry I haf not seen such a nice chentleman as Meesder Marlo; he is fine; he is haffey, and she will be happpy."

THE MIRROR man asked where the ceremony took place and by whom it was performed, but Signora Aragon could not remember. She promised to make inquiries and write the details for THE MIRROR. She will sail for Europe to-morrow, as her occupation as chaperone to her daughter is gone for good.

OPENING OF THE ROOF GARDENS.

There will be six roof gardens in New York this Summer. The Madison Square, Casino, American, Pleasure Palace, Koster and Bial's, and Olympia will each make a bid for public favor, and the chances are that all will be very prosperous if the weather is hot enough. The Madison Square, Casino, American and Pleasure Palace will open on the evening of Decoration Day. Koster and Bial's will probably open June 8, and the largest and finest of all, the Olympia, will be seen for the first time about a week later.

The first week's bill at the Madison Square will include Lillie Post, Press Eldridge, Gilmore and Leonard, Cora Routt, Falke and Semon, Bennetto and Reto, Annabelle, the Gardners, Fialkowski, Varse and Vaughn, the Claflin Sisters, and the Davenport Brothers.

The American and Casino will be run by a syndicate, with John W. Hamilton as manager. Maggie Cline, James Thornton, Mr. and Mrs. John Mason, and several European attractions will be seen on both roofs.

The usual vaudeville entertainments will be given at Koster and Bial's and the Pleasure Palace. The entertainment on the Olympia roof will consist of vaudeville and light opera. Mr. Hammerstein's plans are not complete as yet, but it is safe to say he will spring a number of surprises of an agreeable nature. The roof is equipped with a stage on which it will be possible to produce any sort of an entertainment from a single specialty to an elaborate ballet or a grand opera.

No matter how the wind blows, or the rain comes down the audience on Hammerstein's roof can sit and listen to the performance in comfort, as the immense glass roof will protect them and prevent that scurrying for shelter which is such a disagreeable feature of the roof when the elements are out of joint.

STILL ANOTHER MUSIC HALL.

Plans have been drawn by Architect H. J. Hardenburgh, of 10 West Twenty-third Street, for a brick building to be erected on the corner of Fifty-seventh Street and Seventh Avenue, which will be used as a music hall and studio. The building will cost $100,000, and will be put up by the New York Music Hall Company, Limited. A MIRROR man called at Mr. Hardenburgh's office, but the latter was not in, and no one else was authorized to speak of the details of the scheme.

VAUDEVILLE JOTTINGS.

Fred B. Parker of Chicago has written a comic song which he calls "Patrick Feeney's Red Galways." The song is founded on a newspaper story of an Irishman who fell asleep and had his whiskers chewed off by a hungry billy goat. The song has been introduced with success by Mark Murphy.

Alice Gilmore, a clever singer of Irish and negro songs, is seriously ill in a hospital in St. Paul, Minn. She has been on the stage for thirty-five years.

Charles A. Mason is at Mt. Clemens, Mich.

Delmore and Wilson have gone to Onset, Mass.

"Oh Come! My Lady, Come!" is the title of a new ballad by Tolbert R. Ingram, who is one of the MIRROR'S correspondents. The words are pretty and Mr. Ingram's music is of a high order. The song ought to become a favorite with concert singers of the first class. It is published by John Church & Co.

John W. Vogel, the well-known minstrel manager, will sail for Europe about June 15 in search of novelties for a big minstrel organization which he will take on tour next season.

"Forgotten" and "The Bachelor's Dream" are two new songs by H. J. Gutman and Fred Schneider, of Des Moines, Iowa. The words of both songs are thrown together with a careless disregard of rhyme and reason. The authors are their own publishers.

Allen and West have dissolved partnership.

E. Clark Reed, author of that catchy song, "Her Name is Jane," has written a pretty ballad called "'Tis All I Would Ask You to Give." The words and music are happily wedded, and the song ought to prove popular. It is published by the Central Publishing Company of New York.

Georgia Bryton has just closed her third season with Hoyt's A Trip to Chinatown. She has in preparation several new specialties in which she will be seen on the roof gardens this Summer.

Ross and Fenton revived their burlesque on Antony and Cleopatra yesterday at Proctor's Pleasure Palace. The change from "Any Part of Maryland" was made necessary by a clause in the contract with Manager Proctor, which calls for a change of bill each week. Next week at the Twenty-Third Street house they will again be seen in the travesty on Belasco's masterpiece.

Virginia Arágon and the Marlo-Dunham Trio will leave shortly for San Francisco, to fill a long engagement on the Orpheum Circuit.

The orchestra at Proctor's Pleasure Palace will be enlarged for the Summer months. The recruits will all be of the gentler sex.

The Summer scale of prices has caused a decided boom at both of Proctor's houses.

Hadley and Hart write in terms of the highest praise of the courteous treatment they received from Resident Manager Nash and his staff during their engagement at Keith's Bijou in Philadelphia last week.

Frederick Hallen and Molly Fuller will appear in a sketch shortly in the vaudeville entertainment at the Masonic Temple Roof Garden in Chicago.

Tyrene and Evaline, the dancers, made their first appearance in the East last week at Keith's Bijou, Philadelphia. They were well received, and made a hit. They are booked for some of the most prominent houses and roof gardens.

During the early part of last week Pregoli did a sketch called "The Lightning Waiter," in which he impersonated six people. As Biondi was doing a similar sketch at Koster and Bial's, Pregoli changed his programme on Wednesday evening, substituting "Mimi" for "The Lightning Waiter."

Conwell and Swan, the buck dancers, have dissolved partnership. Conwell has joined John O'Day, and the team will be known as Conwell and O'Day.

Bobby Gaylor and Jennie Yeamans are at Keith's this week. It is almost ten years since either has been in the vaudevilles.

Blanche Seymour writes that as a result of her advertisement in THE MIRROR, she has received several offers to introduce her specialties from prominent vaudeville managers. Miss Seymour learned buck dancing from Manny Welch, whom she recommends as one of the best teachers in the country.

Henri Cazman and Mam'zelle Flossie arrived in England May 13 on the *New York*. They opened in London yesterday at the Royal Music Hall, Holborn. After their London season they will tour the English provinces for a few weeks, and will return to the United States in October.

Frank Bush is filling his spare time working on a novel which will be called "Asleep in Astoria." Some of Mr. Bush's enemies are unkind enough to say that the title was suggested to him while he was looking over a snoring audience which attended his performance in Astoria, which is a one-night (once a month) stand.

Harry Sanderson, who lives in Cranford, N. J., takes a great interest in the welfare of the local fire brigade. They have recently been collecting money to purchase a new hose cart, and got along very slowly until the genial Harry conceived the idea of getting up a first-class variety entertainment and devoting the proceeds to the fund. The affair came off on May 21, and was a big success. Some of Mr. Sanderson's friends who took part were Ben Harney, Maher and Brown, Lawrence and Harrington, the Elmore Sisters, Walter Leon, Charles Austin, Murray and Alden, Baby Lil, P. C. Shortis, and W. C. Davis.

Tim Murphy will introduce a new entertainment at Keith's Union Square, which he calls "speaking pictures." It will probably be on the same lines as the turn which brought Henry Lee into prominence in the London halls.

A vaudeville entertainment was given at Union Hill, N. J., on May 19 for the benefit of St. Augustine's Church. Among the entertainers were Andrew Mack, Katherine B. Howe, Thomas Le Mack, Ortiz and Guibal, G. Goldin, and W. F. Scott.

Mary A. Rodman called at THE MIRROR office yesterday and stated that the paragraph in last week's issue, which said that she is no longer the manager of Black Patti, was a mistake. Miss Rodman's contract has still several months to run, and she is very busy booking her star for a long Summer tour. Nobody but Miss Rodman is authorized to make contracts for the Black Patti's services.

Mrs. Monroe H. Rosenfeld, wife of the song-writer, was attacked with hysterics on May 13. She fell to the floor, and lapsed into a state of coma, in which she has remained, with the exception of half an hour on Thursday last. Mrs. Rosenfeld has been subject to attacks of hysteria for some time. Her nerves have been sorely tried of late. Since moving into their present home in Brooklyn, the Rosenfelds have had twenty-one different servant girls, and the worry of it all has brought on Mrs. Rosenfeld's attack.

The season of the Imperial Music Hall closed on Sunday, May 17. Salaries were due several of the performers and employes, which the proprietor announced would be paid on Wednesday last. At 3 o'clock in the afternoon, about forty men and women gathered in front of the place, and, after waiting vainly for hours for the appearance of the "ghost," dispersed with many mutterings. The leader of the orchestra received a cheque for $220 the night before the place closed, but could not get it cashed owing to a lack of funds.

Next season one fifty cent ticket will not admit to both auditoriums at Olympia. The concert hall, Winter garden on the roof, and Egyptian Hall in the basement will be thrown open to the patrons of both theatre and hall, but theatre patrons cannot visit the hall without paying extra, and vice-versa.

Warren G. Richards, the humorous delineator, assisted at the opening of the New York Athletic Club's Summer house, Travers Island, N. Y., Saturday, and entertained the New York Lodge of Elks Sunday night.

Signor and Madame Borelli will play over the Keith Circuit the next month, giving their clever travesty on grand opera. After July 6 they will accept engagement for farce-comedy and vaudeville.

Victor Morley, having closed a successful season in Gloriana, has made his debut in vaudeville at Hopkins' South-Side Theatre in Chicago, scoring a hit in English songs and an impersonation of Chevalier.

Albert G. Eaves, President of the Eaves Costume Company, has written and composed a song called "Love's Constancy." It has simple words and a very pretty melody, and ought to become popular before long. It is published by Mr. Eaves, but will be handled by W. A. Pond and Company.

The San Francisco papers speak in the highest terms of the work of Charlotte Parry, the clever mimic.

The Avenue and Academy of Music in Pittsburg closed their seasons last Saturday.

George Jacobi, the celebrated musical director of the Alhambra, London, has written Edmund Gerson that the "Ernest Bial Grand Sousa March" played every evening at that famous theatre with immense success. The band under Jacobi's baton numbers 120 men. The march frequently has to be repeated several times.

Frank Barry and Hilda Thomas are filling a return date at Keith's this week, where Miss Thomas' imitations have scored a big hit. She is in excellent voice.

The Diamond Music Publishing Company, of Fremont, Neb., will send free copies of the song, "In My Dreams I See a Face," to professionals sending card and stamp.

Oscar Hammerstein has discharged all of his billposters. He will confine his advertising to the newspapers hereafter.

Yvette Guilbert and Cissie Loftus are appearing at opposition halls in London. The former objected to the bills used to advertise the mimic, as they looked too much like her own, and she thought the public might be puzzled to know which hall she was at. The objectionable poster was removed, and Yvette is happy once more.

Gertrude Mansfield has met with great success on the road as a member of Proctor's Pleasure Palace company.

Herr Techow's cats, now at Hammerstein's Olympia, are wonderfully well trained. They go through their tricks without being spoken to by their patient teacher.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Although the Lyceum and Casino closed May 17, there are a number of houses open, and they will continue through the Summer. Sam T. Jack's Opera House was to close, but Orange Blossoms has caught on, and Manager Jack will extend his season for a time.

Chicago Opera House: There is no doubt that this house is going to be a great success as a continuous theatre, and the hard dollars are rolling into the coffers of the enterprising management. Kohl, Middleton and Castle certainly have a great winner for the Summer, and when the New Olympic is completed they will have two theatres to be proud of. The past week's bill contained the usual evenly balanced collection of specialty acts. Jessie Conthoni, a Chicago girl, appeared for the first time here in vaudeville and achieved a very flattering success. Her monologue is artistic. Alburtis and Bertram, the club jugglers, presented their neat exhibition. John and Emma Ray also made a hit, and the others who are worthy of notice were: Little Gertie Cochran, Lillie Western, Larry Smith and Mamie Champion, Querita, Ferry, John Starr, Wills and Barron, Shayne and Warden, Henry Frey, and the Whangdoodle Pickaninny Band, which has been with In Old Kentucky for the past three seasons.

Hopkins' South-Side Theatre: A very strong bill was offered, that resulted in excellent business. It will not be long before the new entrance will be finished, which will be a decided improvement. The performance contained many splendid artists who knew how to amuse. Felix and Cain, two comedians who have made a great hit, introduced their original specialty and elicited roars of laughter. Harry Watson and Alice Hutchings, in their funny skit, came in for their share of the honors. Lizzie and Vinie Daly, the well-known dancers, appeared in their dances, that never fail to please. Barney McDonough, the character comedian, is very clever, and the Gough Sisters, and Raymond and Clark contributed in a creditable manner. The stock co. gave a good interpretation of The Lost Paradise, which was well cast and acted. Marie De Campi, the new leading lady, made her initial bow at this theatre in this production, and was well received. She is well known here, and formerly appeared with the Carleton Club Dramatic Corps.

Masonic Temple Roof-Garden: Good things come high, and that explains why so many people have been lifted three hundred feet in the air and landed at the new roof-garden, there to find a great vaudeville entertainment, no end of brightness, and all sorts of tempting refreshments, to say nothing of the charming music rendered by Charles Quinn's famous orchestra. The management has left nothing undone, and it would be difficult to find any imperfection. George A. Fair, the genial manager, is booking some real surprises, and what he doesn't know about this sort of thing isn't worth knowing. Last week's bill included Filson and Errol in their humorous sketch, that was fairly convulsing. Two of the most accomplished little women in the profession are O'Neill and Sutherland. As dancers and comediennes they have few equals. They also appeared together with Mays and Hunter, Lottie West Symonds, the Three Marvellos, Montague and West, who made a big hit, Chevalier Verbeck, and Master James Gore Le Roy.

Imperial Music Hall: Manager John Cort has turned this place into an indoor Summer garden by putting in evergreen trees and palms and electric fans, making this resort very comfortable on a Summer's eve. James Flynn and Maud Walker have become a trifle familiar in their sketch, The Other Husband, but it is always worth seeing; Harry Howard's ponies were well trained, the jolly Stewart Sisters continued to be the hit of the show, as was the case the week previous; Delauer and Debrimont, Murphy and Fitz and others succeeded in keeping the audience thoroughly amused.

Oxford Theatre: Ida Siddons and her bevy of burlesquers moved over to the South-side, and McCale and Daniels, the knock-about Irish team; Ethel Carter, a tall, accomplished girl, received very generous applause; Lady Sholto Douglas (who will visit New York ere long) appeared in her specialty in which she sings three songs and makes odd entrances and exits. A burlesque, entitled The Bow-ow-ery, concluded the performance.

The Orpheus: Manager Robert Blei again offered a good vaudeville show that was received with favor and did a very satisfactory business; Jeanette Burns is still in the bill and sings well; the DuRell Twin Brothers are a rather funny pair of comedians; Georgia Emory, who is a great favorite at this place, reappeared. She is very bright and was obliged to respond to many hearty encores. The balance of the programme contained: The Pantzers, Jennie Daniels, Marguerite Newton, Celeste and Miller, and The Cake Walk by the stock co. Manager Blei, of this house, will open a new music hall about June 15, situated at Thirty-Ninth Street and Cottage Grove Avenue, which will be called the New Tivoli. This location has often been mentioned as an excellent one for a music hall and Mr. Blei's scheme will prove whether it is the proper place or not. William B. Robinson, well known in theatrical circles, will be the acting manager.

Bart Shepard, the minstrel, is talking about touring a minstrel company at popular prices 10, 15 and 20 cents.

Tony Pastor's co. was at the Lincoln last week, and did a nice business. Although he has been playing in Chicago for the past three weeks, it is doubtful if they have appeared in a prettier, cleaner theatre than James S. Hutton's Lincoln. The show was much the same, and included Matthews and Bulger, Caron and Herbert, the Valdares, Fields and Wooley, Daisy Mayer and her pickaninnies, Kenno and Welch, O'Brien and Sherwood, Edwin Latell, Kitty Mitchell, and Tony

VAUDEVILLE. VAUDEVILLE.

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himself also appeared in his repertoire of songs and sayings.

Billy Van has become quite a Chicago favorite, and his witty monogue never fails to raise laughs.

There have been numerous benefits at the different theatres this season, but the most brilliant and financial success of all was William H. Barry's at the Academy of Music 18. If Mr. Barry is not satisfied that he is a very popular individual he is, indeed, hard to convince. Through the courtesy of H. R. Jacobs and Katie Emmett, the theatre and attraction were given over to Mr. Barry. The theatre was handsomely decorated and the numerous vaudeville acts much enjoyed. Charles M. Fischer directed the augmented orchestra, and the packed house was entertained for nearly four hours. HARRY EARL.

WASHINGTON, D. C.—Rush's White Crook co. was the attraction at Kernan's Lyceum the closing week of the regular season 18-23, playing to remunerative patronage. The entertainment gave great satisfaction. Nellie Franklyn, a charming little burlesquer, contributed several catchy character songs that caught the house. Sandford and Lee furnish a laughable Dutch and Irish talking turn. Lena La Couvier pleased with popular melodies. Kitty Howard and Ida Earl appeared in a pleasing sketch, and the Meadow Brook Colored Quartette proved a strong card.

The annual benefit of Resident Manager "Hugbey" Kernan takes place on Monday, June 1, when a host of volunteers will appear. On Tuesday evening 2, Manager Kernan will inaugurate a series of Summer burlesque performances. He has a number of opera and burlesque people engaged, including a chorus of fifteen pretty girls. The productions will be under the personal direction of John A. Grieves. New scenery will be gotten up by Milton Slemmer. The Lyceum is the only theatre in the city equipped with a sliding roof, and this advantage, together with fifteen electric fans in motion, will keep the place cool and comfortable.

JOHN T. WARDE.

PHILADELPHIA, PA.—There are only two houses open devoted to vaudeville. Both doing well and will remain open all Summer.

At the Bijou Edison's Vitascope has created a genuine sensation. The variety features introduce John Kernell, a universal favorite; Little Tuesday, child artist, who, with Pete Baker, the German comedy star, do a sketch, Dot Pet Dog. McIntyre and Heath, Imro Fox, Three Delevenes, the Kilpatricks, trick wheel experts; Harding and Ah Sid, Emma Krause, soprano; Professor Mapes and Bolton, in a new and attractive illuminated entertainment. Quigley Brothers, Mlle. Olive in a marvelous juggling act, complete the pleasing programme to large business.

The Lyceum has an attractive card in the Casino Girls' Burlesque co., giving a lively show to good patronage. S. FERNBERGER.

JERSEY CITY, N. J.—The Bon Ton Theatre is the only house open in this city, and in consequence is doing a nice business. Opening 18-23, were John W. Kelly, the rolling mill man, a favorite here, in his usual clever monologue; Lillian Lawrence, serio-comic; Crawford Brothers, comedians; Arnim and Wagner, operatic sketch; McCarthy and Reynolds, sketch; Dave Genasso, dancer; Clayton Sisters, sketch; Sager and Fanny Midgeley, sketch; Theodore, ventriloquist; Flora, wire walker; the Fremonts, sketch; Beatrice Rene, singer. The Bon Ton Theatre closes for the season 30.

Manager Tom Dinkins assumes charge of the new Summer resort, Bergen Beach, on Jamaica Bay, 29. The opening occurs 30.

Salter's Casino is drawing fair houses.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Rentz-Santley Burlesque co. played a return engagement at the Westminster Theatre 18-23 to fair houses. The programme was a good one, among the prominent entertainers being Lottie Elliott, Carrie Scott, Maud D'Arcy, Francis Bryant, Leslie and Tenley, Fisher and Crowell, Van Leer and Barton, Alice Clarke, and Lillian Jerome. Two burlesques entitled Twill Be Club and Robin Hood, Jr., written by Charles Lovenberg, of this city, and a series of living pictures were pleasing features of the entertainment. H. C. RIPLEY.

ROCHESTER, N. Y.—Lyceum Theatre (A. E. Wolff, manager): Proctor's Pleasure Palace co. and George Lockhart's elephants had good houses 18-23. The singing of Gertrude Mansfield was deservedly applauded. Gertie Gilson's serio-comic songs pleased. The Pantzer Brothers, acrobats and balancers, are without question the finest in their line ever seen in this city. Lockhart's elephants proved to be wonderfully entertaining, and created much merriment. The Rivals 25.

Wonderland Theatre (T. G. Scott, manager): Business fairly good week 18-23. An attractive bill was presented, including George Austin, the Zarros, Forster and Evans, Ozar, The Majestics, and Ella Morris.

Academy of Music (Louis C. Cook, manager): Dark 18-23. Twentieth Century Maids 25-30.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Zero 18-23. Harry Morris' Entertainers 25-30.

FALL RIVER, MASS.—Rich's Theatre (Edward E. Rich, manager): Flynn and Sheridan's Big Sensation 14-16 gave a good return to fair sized audiences. In the co. of twenty five are Quinn and Nicolai, Hi Tom Ward and Prince Flatow, Snyder and Buckley, the Farrells, Smart and Williams, and Juliet Nelson, the latter giving a performance on the wire that is simply marvelous. Leavitt's Spider and Fly co. 16-19 was billed, but the co. disbanded in Providence, R. I., the previous week. This closes the season at this house.

LOWELL, MASS.—Savoy Theatre (Nelson A. Morkill, manager): The following excellent programme drew fair-sized audiences week of 11: Smith O'Brien and Harry Wright, Harding and Ah Sid, Ed Chrissie, Haynes and Redmond, Sheridan and Forest, Mlle. Olive, and W. F. Burke.

CIRCLEVILLE, O.—Court Street Theatre (John Lewis, manager): A crowded house greeted the opening performance at this new place of amusement 18 and a clean and clever variety bill was presented. For week of 18-23: Minnie Lehman, song and dance; George L. Behrens, the Musgroves—Myrtle and Billie—character changes; Smith and Myers, musical team.

OTTAWA, CAN.—Lansdowne Park: McDonough Brothers, Emma Francis, Moa and Goodrick, acrobats; William Oschausley, Russian clown, and a troupe of cats and rats, Barber and Ritchie, and Mazuz and Mazette.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z Poli, manager): Bingham, ventriloquist, Davis and Jerome, Hodgins and Leith, Albini, Lou Sanford, Edward M. Favor and Edith Sinclair, the Four Lassards, and a dancing contest for a gold medal between five young ladies—Mattie Aubrey, Amy Miller, Maud Myring, Bella Goid, and Maggie West. This is the bill 18-23, and business is good as usual.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Notwithstanding heavy counter attractions, an excellent bill drew largely during the week 11-16. Golden, Chalfant and Golden and the Dixon Brothers and Bowers making special hits. New people 18: The Guatemala Marimba Players, the Mimic Four, Essil Clinton.

BUFFALO, N. Y.—At the Court Street Theatre week of 18 Harry Morris' Twentieth Century Maids played to packed houses. This exceedingly successful co. closed its season here. The regular season at the Court Street closed with the Twentieth Century Maids. The house will re-open June 1 for a Summer season of high-class vaudeville and comedy.

Beginning June 1 the managers of Shea's Music Hall promises a series of good Summer attractions.

ST. PAUL, MINN.—At the Bodega Concert Pavilion week 18-23 the co. presented a good olio, opening to good business. Entertainers: Clara Becker, Nellie Houlahan, Freada, Cummings and Knight, Waldo Whipple, Frank Luffy.

Born.

FROOM.—A son to Mr. and Mrs. Albert Froom (Lillian Bishop), in New York, on May 16.

Married.

FINDLAY—REDFIELD.—Thomas B. Findlay and Cora Redfield, on May 4.

MARLO—ARAGON.—On Sunday, May 24, at New York, Virginia Aragon to Frank Marlo.

Died.

CLEMENS.—Elsie Elizabeth Clemens, infant daughter of Cameron and Hattie Clemens, at Boston, on May 16, aged thirteen months and sixteen days.

TREVENY.—Owen Treveny, drowned in the East River.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Sidney (Miss)
Armstrong, Viola
Archer, Adele
Anderson, Mary
Allt, Annie
Arnold, Navinie
Bagley, Maude
Bancroft, Viola
Balch, Ethel
Brandon, Dorothy
Bourne, Nettie
Barr, Emyline
Beaudet, Rose
Berry, Mrs. W. S.
Burroughs, Marie
Bell, Caroline
Bertram, Helen
Burt, Mae
Burbank, Juno (Miss)
Binkley, Olive
Bertelle, Aileen
Brandon, Florence
Beck, Marie
Byron, Henrietta
Bagard, Jeannette
Butler, Eva
Boice, Jeanette
Barry, Eleanor
Carle, Alice
Cameron, Ruth
Clark, Rose and Annie
Carlotta
Christie, Jennie
Carr, Sara A.
Cleves, Lillian
Canfield, Mrs. Eugene
Cleveland, Jennie
Clarke, Adele
Crawford, Bertie
Crane, Charlotte
Comstock, Namette
Cowles, Ida E.
Connelly, Mrs. Ed J.
Coghlan, Rose
Challenger, Bessie
Collins, Mrs. Fred
Campbell, Bertha
Carhart, Irene L.
Campbell, Mrs. Frank G.
Carlisle, Gertie
Collins, Louise R.
Campbell, Fanchon
Caritte, Nita
Clesser, Louise
Duryea, May
Donovan, Julia
Dodd, Emily
Dunbar, Maud
Dix, Lillian
Dailey, Anna
D'Arville, Camille
DeVere, Mrs. Geo.
Delanch, Mrs C. H.
Doiri, Mme. T.
Delmar, Jennie
Davidson, Pauline
De Lacey, Fannie
Donnette, Iva
Daymer, Clara
Danircourt, Beatrice
Elliott, Maxine
Enright, Agnes
Elsler, Effie
Elton, Lillie
Endress, Alice
Ecker, Kittie
Fay, Effie V.
Franton, Grace M.
Farrell, Rena
Fox, Alice G.
Farrington, Adele
Friedholdt, Mrs. S. E.
Farrence, Lulu
Forsuthe, Emma
Gonzalez, Fanny
Grand, Sarah
Gale, Grace
Gerony, Marion
Guise, Mrs Florence
Grayson, Bessie
Grubb, Lillian
Grimm, Mrs. J. E.
Gorman, Frankie
Golden, Mrs. Rich'd
Harned, Virginia
Hart, Lillie
Hanson, Mrs. A. D.
Humphrey, Ola
Hess, Mrs.
Howard, Adele L.
Hudson, Eliza
Hanlon, Toma
Hale, Luzane
Handy, Sadie
Hill, Maud
Hemingway, Louise
Helene, Lizzie
Irish, Annie
Ingham, Nannie
Irving, Ethel
Issing, Louise
Juch, Emma
Jackson, Tiny
King, Tessie
Kopp, Norma
Karroee, Dot
Kirkwood, Josie
Kent, Dorothy
Kiernan, Anna S.
Lester, Georgie
Lee, Carrie
Linyard, Catharine
Lee, Bessie
Le Vere, Mary
Larkin, Leita L.
Larsen, Gussie
Lamkin, Grace
Lyons, Ella
Lodge, Mrs J. J.
Lambrecht, Mrs.
Lane, Maud (Mrs)
McDonald, Sadie
Mortimer, Estella
Moore, Clara
MacDonald, Christine
Mortimer, Mrs. Annie
Murray, Agnes L.
Miller, Emily
Mawson, Jean
Mitchell, Louise J.
Marion, Florence
Martinot, Sadie
Mayo, Leslie
Midgley, Mrs. Sager
Morrisse, Lola
Mirella, Myra
Maitland, Pauline
McCann, Geraldine
Norwood, Louise R.
Norcross, Ethel
Osborne, Fannie
O'Neal, Rita
Pope, Edith
Potter, Mrs J. B.
Pomeroy, Iola
Palmer, Inda
"Patrice"
Porter, Myrtle
Perry, Irene
Percy, Marion
Prentice, Mrs Alf.
Robinson, Ida
Russell, Ada
Ritchie, Adele
Rieges, Carrie
Rush, Isador
Reynolds, Gertrude
Redpath, Ollie
Rigl, Emily
Roland, Katharine
Robson, Mrs And.
Richmond, Adah
Reid, Annette
Radcliffe, Carrie
Rosenberg, Emma B.
Russell, Amelia G
Robson, Mrs Stuart
Ringsted, Fannie
Rankin, Phyllis
Sinnott, Lillie
Stannard, Anna
Shannon, Effie
Singer, Marion
Seldman, Mrs. Theresa
Snyder, Lenore
St John, Gladys
Schiller, Augusta J. (Miss)
Stokes, Belle
Scott, Helen
Shalders, Jose
Stevens, Sadie
Sydmeth, Louise
Shotwell, Marie D.
Sandry, Adelina
Targent, Isabel
Tates, Margaret
Thorne, Zellie
Terris, Elaine
Thorne, Bessie
Totten, Edythe
Tyler, Ethel L.
Trenville, Helen
Vaughan, Teresa
Wolf, M. C.
Walsh, Mrs Alice
Ward, Edith
White, Olive
Watson, Katharine
Ward, Carrie
Willis, Susie
West, Florrie
Wolbert, Dorothea
Walsh, Blanche
Wilson, Lizzie N.
Young, Maude
Yeberri, Lola
Ziegfeld, Florence, Jr.

MEN.

Aborn, M.
Allen, E. H.
Andreas, W. D.
Athens, Arline
Almonte, George
Alward, Henry T.
Anderson, P. Aug.
Barrett, P. S.
Burbidge, C. J.
Browne, J. Edwin
Bowers, Milton S.
Bernard, Harry
Bassett, C. H.
Biers, David
Blande, Wm.
Bremner, A. H.
Brown, Chas. B.
Burke, Dan
Bradley, Billy
Berthold, Barron
Broadhurst, G. H.
Bennett, A. C.
Brown, W. Kirk
Baldwin, Walter S.
Brown, R. T.
Beers, Newton
Byrd, Anthony D.
Butterfield, Walter
Brook, Chas. B.
Brennan, J. E.
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Borne, L. P.
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Beresford, Harry
Benedict, Aiden
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Boyer, L. M.
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Collins, Philip E.
Conroy, Emmett
Corbett, W. D.
Chase, Chas. W.
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Cooper, J. B.
Crouch, P. S.
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Canby, A. H.
Collier, W. J.
Calvin, Jack
Canfield, Will F.
Cantor, Chas.
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Condit, Sie (Mr.)
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Ellster, John A.
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Humphrey, Thes.
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Jennean, J. A.
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Kimball, Frederick
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King, A. M.
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